

# Fundamental and adult education

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## Contents

Editorial . . . . .	3
Broadcasting services and education, by André Terrisse. . . . .	5
The use of audio-visual media in fundamental and adult education. . . . .	31
Notes and records. . . . .	50

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# Editorial

With this number the bulletin enters upon the second decade of its publication. It should be a time for stock-taking and reflection on achievements and failures. We feel, however, that such appraisals should more properly come from our readers than from us. Let this therefore be an invitation to them to write to us at length, and critically, on the bulletin's usefulness. We would especially appreciate hearing from those who have followed the journal throughout its ten years' existence, though a word from more recent subscribers will be equally welcome.

We have taken only one resolution on this important anniversary—not to allow the contents to fall into a set pattern: instead we shall try experiments from time to time.

This year one such experiment will be to print more 'how-to-do-it' material of direct use to those carrying out education programmes for adults and youth. This we shall supplement from time to time with survey material.

The contents of the present issue conform to this new approach. The study by André Terrisse is a detailed discussion of the theoretical and practical aspects of a project for teaching by radio in French West Africa, giving some examples of the material used. The second study is a selective survey of projects in the use of audio-visual aids and of the materials required.

Readers are already aware that extracts from this bulletin are printed regularly in several languages other than English and French. Our hope is that it will be possible to use the 'how-to-do-it' material for nationally produced manuals for field workers, and we trust that any who do so will send us copies of their publications. Our next number will contain information on how to prepare literacy primers.





# Broadcasting services and education

by André Terrisse<sup>1</sup>

Any study of the use of broadcasting for educational purposes in those parts of the world commonly referred to as 'underdeveloped' brings us to grips with a problem which gives rise to the liveliest controversy, since views on the matter are often diametrically opposed.

## General

Contrary to what we find in considering many other activities, no general theory can be developed from a comparison of the various experiments. I am aware of the work being done throughout the world to extend the use of broadcasting in education, but it is difficult to arrive at any final assessment, for example of the results achieved by Father Salcedo's experiment in Colombia, or the experiments carried out in the Cameroons and in Canada, which are also designed to provide 'schooling' for distant listeners. All these isolated ventures may at first seem to be somewhat ambitious—the radio can scarcely serve as a substitute for the school, which plays an essential part in African villages. On the other hand, radio is the ideal instrument for providing further training and educational information for adults as a part of their everyday lives and interests. But this can be accomplished only if costly equipment is not required and if there is no interference with work and family life. If the results achieved fall short of expectations, there are doubtless several reasons to account for this, for the obstacles standing in the way of education through the radio are many. Broadly speaking, they can be classified as technical, psychological and educational.

I shall first attempt a detailed analysis of these obstacles and then describe an original method used in Africa for the teaching of elementary French and, more generally, for the simplest type of mass education. This method is not perfect, of course, but it has had the merit of inducing a large audience to listen in regularly.

*Technical obstacles.* The administrative management of broadcasting services in certain countries or territories is one stumbling block. Differences of opinion regarding the substance of programmes often make

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1. Mr. André Terrisse is Head of the Bureau pédagogique du rectorat, Direction générale de l'enseignement, Dakar.

it difficult for educators and broadcasting specialists to work together. Sometimes educators are asked to take into account ethnical or political considerations, and sometimes attempts are made to force on them techniques which, for all their virtues, are ill-suited to local conditions. Studio recordings are made hurriedly under conditions that are psychologically disturbing to non-professionals. There is interference and intervention of one kind or another, sometimes with paralysing effect. No one wants to appear uninterested in education and everyone feels obliged to put forward his views and show his initiative. (I shall say nothing of the position in which university authorities sometimes find themselves, of having to pay for the broadcasts at very high rates. This is obviously in flat contradiction to the radio's educational mission.)

An essential condition for the production of good educational broadcasts is the existence of an independent recording centre. Nowadays the excellent equipment available enables educators to make their own tape-recordings, conforming, of course, to certain technical standards (recording speed and tape diameter, etc.). In this way, working undisturbed with a friendly, experienced team, the educator can listen and change his broadcast as much as he likes until he attains the precise skill required for oral instruction, yet preserving the necessary spontaneity and natural tone which are easier to achieve in familiar surroundings where the critic is alert but sympathetic, mistakes are easy to remedy, and any amount of experimentation is possible.

When a broadcast is ready, it is handed over to the radio station, which prepares the introductory sequence and takes care of the actual production of the broadcasts.

But as a rule the drawbacks referred to above are, so long as they can be foreseen, of secondary importance and easy to overcome. Timing presents a more serious problem. The term 'educational broadcast' immediately conjures up the idea of a school or courses for adults. Yet this form of education—a point on which we shall have much to say later—is the least interesting and that for which broadcasting is least adapted. What is of real value is the provision of the most rudimentary form of education for the illiterate masses who are left untouched alike by the school and by the various courses provided after or during the period of schooling, and who, in many parts of the world, still make up from 75 to 90 per cent of the population. The broadcasting time offered by radio stations during 'school' hours is of little use to these people. On the other hand, between seven and nine o'clock in the evening, there is almost inevitably competition with variety or news broadcasts, and this is just the time when, their day's work done, villagers and townsfolk are gathered together and ready to listen.

On the technical side, listening raises problems which are as yet by no means solved. A combination of psychological and technical factors comes into play in this connexion creating a major difficulty to which frequent reference will be made in this paper.

Generally speaking, the prospective 'customers' are poor, scattered over a very large area, often on the move and too heterogeneous to form a definable group. Reception is often poor. But what do the experts say at their meetings? What views do leading specialists put forward



in their articles? We are told that we must increase the number of listening centres, create a popular-priced receiving set, put 'saucepan' radios on the market, and so on. Everyone talks about loudspeakers, amplifiers and group listening arrangements in market-places and public squares! But out among the people the situation is to say the least discouraging. 'Cheap' sets cost from 5,000 to 10,000 French francs (roughly £4 to £8), if not more; and they need rather expensive batteries. With the average *annual* income or purchasing power of the masses at between 8,000 and 20,000 francs obviously even a cheap receiving set is within the means only of a junior official or office worker on a fixed monthly salary. Broadcasts are bound to fall on deaf ears if, even with the best intentions, they are planned for listeners who have no radio sets. A study of listening habits and of the receiving-set market is also essential if we are to get to know our audiences and to cater for them in broadcasts. Furthermore, difficulties of reception are often encountered—owing to climate and remoteness from radio stations—which make it necessary to have an excellent receiving set. I remember a technician who, offended by my remarks, rightly claimed that he could be heard as far off as Australia. But it was something of a problem for us that he could not be heard in a large town only 45 miles from the transmitter! Another problem is the complete absence of workers capable of carrying out minor repairs; on our tours one of the technician's main jobs is to repair receiving sets that have broken down. Transistor sets are, however, opening up new possibilities, and the few experiments carried out so far have yielded most interesting results. Prices, of course, are still too high and we shall have to wait until such sets can be suitably mass produced. The development of solar-recharge batteries would obviously solve the problem once and for all. As for public listening in remote areas, here again, we must not close our eyes to the difficulties. A broadcast cannot be heard in a public square unless reception conditions and the equipment are up to a standard which, unfortunately, is usually unattainable with the resources available. A few 'show' systems can be fitted up, but it will not be possible to have many of them, especially in view of the problem of maintenance of both the wiring and the sets themselves, and the need for a source of electric current. Although such arrangements are practicable in certain urban centres, they nevertheless present certain drawbacks from the educational point of view.

To overcome these difficulties of reception, I have on various occasions suggested a plan which may be summarized as follows. The basic idea is the need to decentralize broadcasting which can be done by setting up in densely populated rural areas, a number of small, low-power transmitters to relay broadcasts from the central station. In an average territory of French West Africa, five small relay stations would make it possible to distribute and sell the popular-priced sets alluded to above. This network would be supplemented by a mobile relay station to meet certain seasonal needs or to investigate and experiment, before the decision is taken to establish a station on a particular site. Provision could be made for these facilities in drawing up equipment plans, and assistance would be readily forthcoming from international organizations.



One technician for each station would at the same time be responsible for setting up any public reception apparatus and for repairing receiving sets in a large area around his centre.

This system would offer the further advantage of making it possible, for linguistic or other reasons, to produce a few special news broadcasts for particular localities, in addition to the regular relays. The fundamental education teams working in a given area could, also with the help of the mobile station, enlarge their audience by setting up simple receiving sets in neighbouring villages, supervising their use and thus preparing the public for more extensive educational action and training them in good listening habits.

Drawing upon the latest technical resources and the results of experiments carried out, particularly in the People's Republic of China, the audio-visual centre set up by the educational authorities in French West Africa is making a study of rural equipment which will be further described in a separate section. A model set of equipment for a village would comprise: A transistor receiving set, together with a directional aerial permitting optimum reception from the local transmitter; 8 to 10 battery-driven 'home' loudspeaker boxes connected up with the receiving set.

This system has many practical and psychological advantages. Listening is not 'public', in the rather derogatory sense the term takes on when used in connexion with individual or group culture. On the contrary, it is suited to the traditional way of life of Africa, since people can listen in small groups (e.g., the larger family group, block, district, caste, age-group, etc.).

The central set or 'brain' is under the charge of a responsible person, usually the educator. In this way, listening can be arranged at the most suitable times, broadcasts can be selected and batteries will be used economically, but individual listeners are left entirely free to turn on their loudspeaker boxes or not. This system, which at the starting point is a 'group' one, is an individual one so far as the listener is concerned; every little group feels itself responsible for *its* line, *its* loudspeaker.

The apparatus is simple and inexpensive: batteries last for a very long time and are easily replaced, and the system as a whole does not require a technician for its operation and maintenance.

Broadcasting services in rural areas will very likely be organized on some such lines in future.

*Psychological obstacles.* The obstacles to which I have just referred are usually due merely to inadequate means and lack of experience in their use, but this is not true of the psychological difficulties, which are often unforeseeable, more difficult to grasp and cannot always be overcome merely by improving material facilities. The radio has two contrasting aspects. It draws and holds its listeners by attractive, easy, restful broadcasts which answer a need for gaiety and for imaginative and amusing entertainment, but such programmes hardly encourage people to devote their leisure to listening to educational broadcasts. People usually expect the radio to provide information and entertainment. It is no paradox to say that a good deal of leisure is needed to listen



to educational broadcasts, indeed, this form of effort may perhaps be the prerogative of a privileged class.

In an outstanding paper,<sup>1</sup> Mr. Bernard Blin, speaking of 'Arab' Africa, sets out to define the contents of broadcasts and to analyse the wishes of the people and the subtle conflict that is liable to arise between the people and the radio, so far as educational broadcasts, in the broadest sense of the term, are concerned.

'In the Arab countries which have recently become independent', writes Mr. Blin, 'we can perhaps discern a conflict or dispute between the traditional values and the modern values which appear to be gaining the lead or which have at last been accepted by a part of the population. . . . How can the continuity of old traditions be made compatible with the modernization implied by social progress . . . ?' The author also wonders whether the younger nations 'are not looking for some endorsement of their immediate interests' rather than for 'enrichment from a more universal source'.

These observations, so apt and so thought-provoking, are both true and false in 'Negro' Africa. The Mohammedan negroes have not adopted the interpretation of the Koran as 'closing the door'. Their tradition, based on experience and wisdom, is both human and extremely varied. The Negro world is receptive of new ideas and an excellent 'user of civilization', to borrow the words of a contemporary historian, for it is full of spontaneous sympathy and natural curiosity. On the other hand, I think that in alluding to Léon Festinger's theories, Mr. Blin comes closer to defining our problem. If, indeed, 'one of the basic urges of human nature is to reduce discords', the great problem for present-day Africans seems to be to find a way of reducing the discords between two worlds. Are they making a conscious and, above all, a continuing personal effort to reduce these discords? Or, on the other hand, do they expect us to bring them 'ready made the means of bridging the gap between the two worlds in the intellectual and moral sphere'? This dilemma raises the problem of how to approach the community through radio, which is an ideal medium for directing thought along new lines and in effect, transforming human beings.

The radio has been criticized for embroidering the commonplace with futilities. But even in educational broadcasting there may be futilities, as we shall see.

Since it is so easy to reach a large number of listeners through broadcasting there has always been a great temptation to produce stereotyped information programmes; but there can be no real education unless interest is focused on particular subjects, and to do this every effort must be made to adapt broadcasts to the living conditions, social background, language and civilization of the people concerned. Unless the listeners 'can feel personally involved'<sup>2</sup> the great voice of the radio will fall on deaf ears. If it is to attract listeners, the broadcast must have the appropriate style and content.

1. 'L'information radiophonique dans les pays sous-développés', *Cahiers d'études de radio-télévision* (Paris, Flammarion), No. 14, 1957, pp. 133-51.

2. Jean Guenet, 'Les moyens sonores et l'enseignement', *Documents pour la classe : moyens audio-visuels* (Paris, S.E.V.P.E.N.), No. 3, 25 October 1956, pp. 1-3.



The content of the broadcast may or may not arouse interest; but, can we say in advance exactly what the content will be? Radio educators speak to students whose faces they do not see which makes it difficult to sense whether what they are saying is striking home, whether it is on the right level, neither above the heads of listeners, nor too simple. Spontaneous corrections, which can so easily be made in the classroom, are impossible in a broadcast. Whatever precautions are taken, the impact of the first broadcasts is always an unknown quantity and therefore we must discard any preconceived ideas. It is, of course, necessary to give the broadcast on some prearranged subject, but we must always bear in mind the various aspects of the problem facing us.

We do not yet know exactly who our listeners will be. In Africa, people do not listen in family groups. Anyone who has a radio set on his verandah or anywhere on his premises turns it on and finds friends, neighbours and sometimes even passers-by coming along to listen. A broadcast does not necessarily always reach the same listeners, therefore a typically African listening-in system is advocated.

These listeners really need to improve their knowledge in all fields. If we throw off our prejudice and our ingrained Western habits with our over-readiness to rationalize, if we do not start out with the preconceived idea that we absolutely must make everyone resemble us, and if we are willing, before transforming people, to acknowledge that they have a life of their own, we shall find the proper course of action.

The first thing is to try to get to know our audience. As soon as the series of broadcasts has been launched (after a large-scale preliminary propaganda campaign), a team of Africans will be used to conduct a continuing survey of listeners and their reactions, and at the same time to make propaganda; they will not merely observe listeners but will also question them. Every detail they report will affect the next day's broadcast. We should not shrink from planning the content of the broadcast to suit our listeners. A few practical examples will make this point clearer. The initial broadcast either in the vernacular language or a local dialect may deal in general with community health. Our group of investigators may find that many women listen to the broadcast because they are familiar with the epidemics of children's diseases alluded to in it. Having once caught the interest of these women listeners, usually difficult to attract, we must not lose it; our broadcast will immediately change in both content and style. To hold their interest we shall go on from the spread of disease to the care of children, to food and domestic economy, taking care to entertain and cultivate our audience, and to be well informed of their reactions by our investigators.

If a series of broadcast lessons in elementary French is being given in an urban area and we find that all the drivers are listening in because, for instance, a better knowledge of French is necessary for some of the new types of job, we shall make a point of inserting into the broadcast practical hints about cars and building up a useful vocabulary of technical terms.

This is already a far cry from the standardized productions that are all too often known as educational broadcasts. Having regard to the



generally accepted findings of psychology, we should stand back and study the way our listeners live and the way they respond to what we offer, using the eyes and ears of those who know them well, and then plan the content and style of our broadcasts in the light of all the reflex reactions of the local people, so that we are influenced as well as influencing and give our listeners what they want instead of what we have decided to force upon them. The following basic principles cannot be too strongly stressed:

1. The interest taken in a broadcast will depend on its content, which cannot be foreseen with absolute certainty. It should not be immutable but alive, functional, to the point, having a direct bearing on everyday life and action. It is not important that we keep exactly to the topic originally planned. When an opportunity arises of filling in some gap, however trifling, or of providing further training for some social group, even a minority group, we must not hesitate. One piece of advice conveyed to ten people who want it is of more use than a hundred bits of information proffered to thousands of uninterested listeners.
2. It is the style of the broadcast which holds the interest of listeners, wins their support and 'sensitizes' them. A broadcast must be 'looked forward to eagerly'.<sup>1</sup> This style must be closely linked with the listeners' way of life and adapted to treating topical events. The humour of the people often fastens on seasonal or passing topics which must be included so as to keep the broadcast up-to-date. If educational broadcasters want to be listened to, they must, above all, create between themselves and their public an implicit partnership, a sense of sharing and of daily contact with one another.

*Educational obstacles.* It is not always easy to draw a dividing line between psychological and educational obstacles. Educational obstacles are here taken to mean those which are inherent in the radio as a means of communication or of conveying knowledge.

As Guenot says,<sup>2</sup> 'The radio steals into our consciousness and memory... it is ephemeral... and cannot be recaptured.' These miraculous sounds coming over the air may be compared to 'the arrival of a foreign prince. People gather together to watch him go by'.

I shall not here go into all the drawbacks of this mechanical and fugitive type of oral instruction which permits neither a break in thought nor time for reflection. The time has come to examine our position with regard to the conflicting opinions now held by the producers of popular educational broadcasts. These differences of opinion are mainly the result of faulty definition. To reconcile them, let us try to classify the different types of educational broadcasts.

1. So-called cultural broadcasts are intended for the educated or semi-educated population and are designed to give them better knowledge of the arts, technology, literature and science. Such broadcasts may be on different levels and are not necessarily the reserve of specialist

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1. J. Guenot, op. cit.

2. *ibid.*

teachers. In this category, information, instruction and the worthwhile use of leisure are all involved.

2. School broadcasting or class-teaching over the air, is intended for schools and organized classes. These programmes are given by professional teachers and provide high-quality tuition and a large body of background material to help school staff. They may cater for all levels of education.
3. Lastly, we have educational broadcasting for the illiterate masses in socially under-equipped countries.

It is absolutely necessary to adopt a new approach for this third type of broadcast, for it would be a gross mistake to model it slavishly on the first two types when the problem to be considered is entirely new and different and, as yet, we know little about it—it is still in the investigation stage.

May I reassure the reader by stating that the following remarks relate to work actually done in various parts of Africa and to broadcasts for which I myself was responsible? The worst offence, in my opinion, is to allow mistaken procedures to set in a permanent mould—through laziness, obstinacy, and sometimes even for stupid reasons of prestige or self-interest.

Let us take a few examples and consider them frankly and critically. All the practical work referred to has been done in French West and French Equatorial Africa, but it would be easy to support my arguments with many accounts of work carried out in other countries.

For many years past, broadcasting stations in Africa have been



*Radio-Dakar broadcasting station.*  
(Photo: André Terrisse.)



organizing educational programmes. The fact that they intend to be called 'cultural broadcasts', or the 'popular university', or the 'school radio', is in itself indicative of a policy which makes no effort to get away from stultifying 'academic' forms.

These broadcasts are sometimes given by announcers who are neither teachers nor specialists in the question with which they are dealing. Yet, as a rule, the very thing that strikes us is their formal 'school-room' or over-technical character. A series of talks on health may be a re-hash of the corresponding sections of the syllabus for middle schools, or of medical articles written by a specialist. Generally speaking, the content is both over-pedantic and over-simplified, suggesting the mentality of Western civilization combined with the ideas of a child. But the very opposite is what is required. The ideas put forward should be simple, clear and bear some relation to what is familiar to listeners, but they must not be childish; we must remember that our listeners have sound practical experience behind them and are adults. I have, on occasion, heard popular broadcasts in French (one wonders for whom they were intended) and 'lessons' in dialect, dealing with chemical fertilizers and artificial insemination, in which the script, laboriously translated from a textbook, was incongruously stuffed with technical terms.

But the problem can be more clearly stated if, by way of illustration, we examine broadcasts for the teaching of elementary French (or any other vehicular language). These broadcasts which are specialized but also designed for the illiterate masses are the stumbling-block of overseas educational broadcasts. If we can find answers to the problems they raise, we shall have answers to all our problems.

This type of broadcast combines the features of both 'school' and 'popular' broadcasting. In an attempt to analyse the techniques used, we shall refer to a method used in Negro Africa, which may serve as a model for broadcasts for the teaching of elementary French.<sup>1</sup>

A lesson may include a sketch, language practice, reading practice, dictation, writing, arithmetic, and so on. The first thing that impresses us is that only about ten minutes, out of a programme lasting an hour and a half, are taken up with language practice. This means that all the rest has very little connexion with educational radio, since the broadcast gives no advice on the method of tuition. In actual fact, it is *classroom work for which the radio happens to be used*. Now, according to the specialists, far from making matters easier, the use of radio makes a class 'more difficult to conduct than the traditional type', and 'the need [for the radio] to keep to a strict time-table makes it less convenient for normal class teaching'.<sup>2</sup>

In practice, this type of instruction is not possible unless listening is organized along the lines of a school, with adult classes and monitors. But if we are to assume this type of organization at the outset, we lose the advantage the radio offers of catering for listeners scattered over a wide area. If, in order to reach only 5,000 listeners, we had to organize

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1. Chicot-Meyer method.

2. J. Guenot, *op. cit.*

100 adult classes and recruit 100 people capable of giving instruction in language, reading, arithmetic and writing under more difficult conditions than they would find in a school, there is no direct advantage in using a new technical resource. The same factors to which the failures of adult classes are attributable (instability and reluctance to come to school, etc.) are found again, in aggravated form, because the monitor is not a real teacher and inspires little confidence.

But if we leave out of account all these extraneous arrangements which have nothing to do with the actual broadcast and turn our attention to the language lesson itself, what have we left? A dreary repetition of pointless, lifeless sentences, without commentary and unrelated to the spoken language. The teacher is merely there to translate words but gives nothing of his own to his listeners. Yet, if it is to be successful, the lesson as a whole requires an array of teaching equipment, ranging from reading leaflets to the printing press equipment which calls for extensive permanent facilities. Incidentally, the various photographs which I have seen show 'pupils' behaving as pupils in the traditional sense. The terminology used is also significant, as it includes such phrases as 'marks and progress of pupils', receiving sets fitted up 'in schools'.

The radio uses its advantages only if it goes to listeners direct, if it obviates as far as possible the need for communal apparatus and equipment, and if it reaches an out-of-school audience in familiar, natural surroundings. It is out of keeping with the true character of popular educational broadcasts to bring listeners together in a room under the authority of a teacher, with a consequent need for equipment.

We should no doubt investigate the reasons underlying this policy. It is surely also a matter of surprise that anyone who does not know how to read should be considered incapable of thinking. This is to belittle the value of oral information, which is, however, the very basis of the teaching by radio that is being advocated. No one would dream of denying the value of reading and writing, but why should radio deliberately reject the unique opportunity which Africa offers? Here we have a civilization handing down its whole wisdom by word of mouth, without the help of any book. Let us take advantage of this exceptional situation and make the fullest use of the African's aptitude for oral instruction. There is nothing to prevent our subsequently introducing new techniques. But, being armed with an up-to-date and essentially oral method of imparting information, with listeners accustomed to this way of cultivating the mind, why should we try, at the very outset, to 'Westernize' our methods? Am I alone in thinking along these lines? Let us turn to Africa and listen to the arguments of L. S. Senghor: 'It has been the good fortune of Negro Africa to have spurned writing, even when it was not ignorant of the art. For writing impoverishes reality. It reduces it to hard-and-fast categories and sets it in a fixed mould, whereas the essence of reality is that it is vital, fluid and undefined. . . . In Negro Africa, in a civilization not "below", but "above", writing, the most important art is that of "speech".'

Of course we should make some allowance for poetic enthusiasm which may somewhat limit the import of this statement. Nevertheless



it does reflect an undeniable fact. Men live, act, think and handle ideas ranging from subtle poetry to profound philosophy, without the help of our techniques. Why should we not give preference to this natural way of handing on knowledge. References have been made to the danger of 'natural autarky'. My remarks do not refer to the content of knowledge; I am not thinking of trying to create something out of a few scraps of folklore, but rather of seeking out in Africa itself the traditional, purely oral, methods of passing on knowledge, for they are ideally suited to the technique of broadcasting.

If we now consider the most elaborate European forms of educational broadcasting, what do we find?

'School broadcasting should not compete with classroom teaching. It makes documentary material in sound available to pupils. . . . It suggests ideas rather than providing training. . . . The voice is an incomparable means of expression. It has a power of persuasion. . . .'<sup>1</sup>

Thus, even the most elaborate type of school broadcasting service finally rests content with the magic of the spoken word—in certain civilizations the only means of conveying information—with suggesting action, offering documentary material in sound, expressing ideas, winning over listeners.

Why, then, should we refuse to use this means within our reach, in the very type of communication system to which it is suited? Why are we so determined to sit people in rows on school benches, to constrict them with equipment, and to frighten them with new methods of conveying ideas, on the pretext of teaching them French?

Does this mean that, falling in with Mr. Senghor's views, we are deliberately to dismiss the possibility of teaching reading and writing or co-operating with organized classes? On the contrary, if adult classes wish to work with us, we shall try to supply the material they need. But we also know that students who have enough will-power to attend a class would have learnt French, and reading without our assistance. Modern French, the vehicular language used for practical purposes in a country with many dialects, can be learnt without first acquiring the art of reading and writing. Of course such an approach is suitable only for people starting from scratch and learning a language for immediate practical purposes, untrammelled by any academic considerations.<sup>2</sup> Once this initial object is attained, those learning French must obviously go on to learn reading and writing. The European languages are in fact superior to the African dialects only because they can be written and read. But there is no need to multiply the difficulties. To begin with, we should keep to oral instruction, so suitable for broadcasting, and not expect the radio to exceed its possibilities; nor should we create handicaps by combining French, writing, reading and equipment. We shall see how, in certain circumstances, reading and even writing can be 'suggested', in a modest way, by broadcasting.

1. R. Berville (head of the French School Broadcasting Service), *Documents pour la classe*, No. 21, 10 October 1957.

2. 'It is absolutely necessary to give priority to the most backward masses', B. Blin, in article already quoted. I should prefer to speak of 'the most backward individuals in groups which have begun now to progress'.

It is my sincere belief that men capable of serving the community are to be found in all societies, regardless of their language and form of civilization. My only aim is, at the humblest level, to suggest a new means of grasping different concepts.

These considerations point to a few guiding principles and a possible course of action.

Those conducting a broadcast for listeners traditionally accustomed to oral instruction should have confidence in their listeners' powers of assimilation.

But one requirement (which, as we have seen, is universal) must not be overlooked; educational broadcasting, or any form of oral instruction, must take advantage of the spoken word's 'power of persuasion', must be 'looked forward to eagerly' and the listener must be 'sensitized' and 'feel personally involved'.<sup>1</sup> How can this be achieved unless we approach listeners direct? How can we win their support, move them, or persuade them, unless we are understood, unless we use their own language? The use of dialects is unavoidable, even in broadcasts for teaching French, if listeners are to be attracted and are to continue *of their own free will* to follow the programmes. If pupils are to take a liking to a language and learn to use it properly, it is not enough to make them repeat phrases in a class. To begin with, the broadcast must be used as a bait. We cannot be sure that our 'fish' will 'bite'; once they have, it will be time to draw them carefully into the landing-net, but if they will not bite, we shall go home empty-handed, whatever 'dodges' we may use.

This brings us to the second argument that is advanced from time to time in defence of futile, mechanical methods showing no grasp of human problems. I refer to the argument about the multiplicity of dialects.

At one time, whenever the use of educational films in Africa was discussed, some delegate invariably told the story of the 'big mosquito' (as the mosquito appeared very large on the screen, African spectators are alleged to have remarked that their own mosquitoes could not be dangerous as they were so small!). Of course, it was easy to explain the enlargement and to show a real mosquito on the screen with the help of an epidiascope, or to let people look at one under a magnifying-glass. In this instance, the blame should be laid on the educator and not on the spectators. I remember one eminent expert who, though usually imperturbable, threatened to leave the conference room if he had to listen again to the 'story of the big mosquito'. The point of this rather lengthy digression is to show how men of action, who may have plenty of energy and imagination, suddenly, for some unaccountable reason, are brought up sharply by discouraging slogans which often do more harm to co-ordinated action than the fiercest criticisms. The 'multiplicity of dialects' has become the 'big mosquito' of educational broadcasters. True, there are 126 main languages and hundreds of less important dialects in French West Africa alone. I am aware that Dyola is not the same as Dyola-Foungny or the language used by the Felups and that sometimes

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1. J. Guenot, *op. cit.*



people living in neighbouring villages cannot understand each other. But, interesting as linguistic research may be, we must not forget that our work is practical. We must not allow ourselves to be put off by obstacles which are inseparable from the premises of the problem. Fortunately we still have avenues of work that could occupy several lifetimes without anyone's ever being really hampered by the problem of dialects.

In view of the importance now attached to this multiplicity of languages and of the inertia it creates, I think it worth while once again to marshal the arguments on the other side. I shall not dwell on the fact that the languages of Negro Africa, being offshoots of three main common language-stocks (Bantu, Sudanese and Nilotic) and having interacted upon each other in many respects, often show greater affinities than the layman would suppose.

An important fact to be borne in mind is that some languages are spoken by very large communities or over wide areas, or are understood for commercial purposes by peoples who nevertheless do not speak them continuously. With a relatively small number of languages one can make oneself understood by three-quarters of the population of French West Africa. It is, of course, a pity that minorities should be sacrificed, but it would be a still greater pity to sacrifice majorities for their sake. A language such as Peul is understood by millions of Africans. Ouolof is understood practically everywhere in Senegal, being, so to speak, the 'ceremonial' language there. With Toucouleur and Ouolof one can make oneself understood in four-fifths of Senegal. The Mossi language is used by a large and closely knit community. Mauritania has only one language for all practical purposes. A recent incident may throw further light on this problem. When I was asked to prepare a broadcast for the teaching of elementary French on the Ivory Coast, I was at the very outset beset on all sides by the cry of 'eighty-six dialects', spelling defeat for my plans to use local languages for my broadcasts. (Incidentally, the fiercest defenders of dialects and sub-dialects are usually Europeans.) I had immediately to make a strategic retreat. But the next day, inquiries among African officials made it clear that Bambara was understood practically throughout the territory. For political reasons, a prominent African advised me to use Baoule as well. Once again, common sense won the day. It is interesting to find that Bambara is also understood in the Sudan and in part of the Upper Volta and Niger. And so, from the outset, despite the vast territory involved and the multiplicity of languages used, Peul, Bambara and Ouolof were sufficient to reach millions of listeners, whether living in groups or scattered, at distances of hundreds of miles from each other.

Moreover, this multiplicity of languages finally turns out to be an advantage to the educational broadcaster. To begin with, it enlists interest in French, which is understood and spoken practically everywhere in Negro Africa and the Belgian Congo, for it is the leading vehicular language used for both cultural and commercial purposes: the very number of languages also forces Africans to be polyglot. In one and the same territory, for example, there may be a very real diversity of dialects, but one dialect usually predominates and is at

least understood by the majority of peoples. Obdurate linguistic autarky is now maintained only by peoples who are resolved to stand aloof from the rest of the community. So far as educational broadcasting is concerned, they usually present less urgent problems than the groups which have already mixed freely and are receptive to new economic and social influences, and hence to linguistic influences.

Let us now leave the discussion of general ideas and conflicting theories, and turn our attention to constructive, practical proposals. Perhaps it will be sufficient to describe objectively an experiment in the teaching of French through the radio.

## An experiment in French West Africa

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### *The teaching of elementary French through the radio*

Programme produced by the educational authorities of French West Africa in collaboration with Radio-Dakar (Regional Network).

The 'supporting' dialect used was Ouolof.

Educational adviser: André Terrisse (Inspector of Education).

Speakers and organizers: Bâ Ibrahima, primary teacher (the pupil) and M'Baye Ousmane, assistant primary teacher (the teacher).

Recording and production: Radio-Dakar (we have pleasure in acknowledging our indebtedness to Mr. Ekue, Director of the Regional Network, for his liberal assistance).

The vocabulary is in line with that of elementary French, but is not exactly the same. Object of the broadcast: To secure a spontaneous audience for a programme for the teaching of simple spoken French.

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### *The Programme*

A programme of this sort conforms to the general ideas set forth in the first part of this article; its content should be based on a study of the audience's needs and reactions and not determined *a priori*. It is not a miraculous injection, but a recipe calling for the cook's skill.

The subject of the broadcast is a conversation between a teacher and an adult pupil. These two partners 'act' their lesson, of which only the main theme is decided in advance, for improvisation is essential during the recording in order to ensure a genuinely natural tone. This apparent spontaneity was our trump card. On the very first day, the 'pupil', a workman newly arrived from his village in the bush, happens to meet the 'teacher' as he wanders

about the streets of the big city. They start to talk: 'What are you doing here?' 'Where do you come from?', asks the teacher. N'Gor is looking for work, but he does not speak a word of French; he cannot make himself understood and most of the time he understands nothing. He is in despair. The teacher suggests that they meet daily at 9 p.m. in order that he may teach him to speak a little French. A bargain is struck and the two newly found friends meet every evening. N'Gor is the very type of the listener we want—the simple man, facing the hardships of everyday life with doggedness, optimism and the humour tinged with sadness which is characteristic of his people, who tries to forget his troubles in a great burst of laughter, and is tempered by the innate wisdom and sane outlook of country folk. He is not an easy pupil; he raises objections,





criticizes, forgets and mixes things up, thus almost certainly forestalling the questions which the listeners themselves would ask and obliging his teacher not to be content with approximations.

Obviously, for each lesson a given centre of interest is decided upon and the vocabulary selected, care being taken to choose simple, practical words and turns of phrase as close as possible to the expressions most commonly used in the country. Grammar instruction includes conjugations and types of sentences, and an introduction to invariable words. However, we do not hesitate to alter our original plans to meet the needs of our programme's 'scenario', which sometimes branches out on new lines to bring in subjects of topical interest to the listeners.

For the first twenty lessons, each listener is provided with a card on which there are about ten drawings, clearly illustrating the objects and actions referred to in the lesson. They are useful primarily because they supply the listener with a document which concentrates his attention and establishes a connexion between the new things he is learning both through the ears and the eye—or at least suggests a possible connexion between them. Thus, to the attraction of a lively audible performance, we add a visible and

tangible document. Through these drawings, which show the objects, gestures or actions of the lesson heard, the communication in sound which by itself is liable to be soon forgotten makes a greater impact on the listener. The cards also serve to outline the series of broadcasts; they have the advantage, too, of indicating to some extent, by the amount of demand for them, how far the programme has been a success.

This brings me to a somewhat controversial but, in my opinion, vitally important aspect of the work.

We thought that, contrary to the practice at present recommended for the study of languages, it would be impossible to give the very first lessons entirely in French. Our task is not to educate pupils under supervision, who can be guided and already have a quite considerable stock of knowledge, or will have as their studies proceed. On the contrary, our object is to teach illiterates at the most elementary level, who often have no idea of methodical work and are not specially selected but *are* accustomed to rely exclusively on verbal information and receive all their knowledge and ideas by word of mouth.

We also know that Africans in contact with Western civilization want to learn

French. This will remain an unrealized hope, however, until we manage to build up a regular and attentive audience by presenting them with something so attractive that they forget the difficulties. As far as adults are concerned—and this is the only aspect of the problem which we are considering here—it is impossible to arouse interest in a broadcast given entirely in French. The use of the local dialect is essential in order to explain, comment upon and illustrate the words taught. It is also essential, if we are to appeal to the public, to make them alive to educational problems and the fascination of learning. Dialect is, in fact, indispensable if we are to touch them personally. A broadcast of this kind is also 'functional'. It forms a whole, being based on a 'unitary' African conception of thought and life. It moves forward, develops, changes and persuades, threading its way tortuously, like an African path, between the innumerable gradations discerned, the innumerable reactions—favourable or unfavourable—of the audience. It must not only teach French words but, at the same time, give certain advice and indicate certain rules for living which must spread as knowledge of the language develops, if French, as it becomes established in use, is to have its full impact as a language of civilization and progress. However, such advice and popularization of practical knowledge must inevitably *precede* their expression in French. Every day, a question put by N'Gor or a slogan introduced at a suitable point into the discussion by his teacher discreetly prepares the way for the words which are to be learnt. Allusion will be made to the recent fire, leading on to the subject of fire in general and then cooking; the rise in prices or the groundnut trade provide an opportunity to mention the names of various products and to use the verbs 'to buy' and 'to sell'; a motor accident which has caused some sensation may serve as a pretext for speaking of streets and roads. It is a daily struggle to avoid any suggestion of the 'school-room' or of pedantry, in order to keep on the audience's own level. What

interests us most is not whether it is more urgent to teach one point of grammar rather than another, but whether we are really listened to—whether the women, as they pound their millet, repeat the words they have heard; whether, as they stir their complicated sauces, they call to one another those simple phrases which N'Gor first mispronounced and then corrected by repeating them, mumbling and grumbling, encouraging the efforts of the others by his own example, and clearing away the complexes of the hesitant, weak or shy by displaying his own difficulties with amusement.

What matters to us is to hear N'Gor's jokes daily in the buses, in the marketplace, on the staircases of the government buildings where orderlies meet, or in the car-parks where chauffeurs chat. He has become a modern legend; in the remotest villages of Senegal, N'Gor and his teacher are well known and the pupil's progress is followed like a sporting event. This sense of unity between listeners and broadcasters is such that the teacher, speaking from the studio, sometimes addresses questions direct to the audience and obtains spontaneous reactions from the men and women listening to him. N'Gor, for his part, behaves as if he could hear the jeers and taunts, to such an extent that many listeners believe that teacher and pupil can hear them repeating the lesson, talking and going about their business.

In order to make things clearer, however, I must now describe our listeners and their background. At 9 o'clock in the evening, after the Moslem prayer, small groups gather near a wireless-set in the courtyards, on the thresholds or in the houses, according to the general lay-out of the village or district. The women in the compounds listen as they prepare their meals, but they too stop work to draw near the receiving sets. Every evening, thousands and thousands of listeners, whose exact number would be difficult to estimate but is increasing daily, follow an apparently childish broadcast for months on end without growing

*The recording room of the Audio-Visual Centre where training is given and broadcasts recorded. (Photo: André Terrisse.)*



tired of it. I say without growing tired of it, because we were long in doubt as to the right tempo for the broadcast and we finally chose a tempo so slow that it would perhaps be unbearable in other parts of the world. Each lesson is repeated three days running. Most of the listeners come to hear it again each time and are delighted to understand better and know more the third time than the first.

I should point out that this listening-in was not absolutely spontaneous at first. Humorous propaganda for the programme, in French and in the local dialect, was broadcast for a fortnight beforehand. We did our best to show Africans possessing wireless-sets—generally civil servants or minor clerks—that it was their duty to co-operate. We made a particular effort to win the support of youth associations, in order that our programme might have its share of the public enthusiasm aroused by any 'campaign' for progress and development. We never tried, however, to gather our listeners together in rooms, thereby creating artificial assemblies which we know from experience to be inattentive, restless and pointless. Little by little groups formed as a result of advice or direct approach, or spontaneously, brought together by

their affinities, family relationships, callings, or proximity as neighbours. To see these groups becoming regularly established was not the least of our surprises. Nowadays it is not unusual to drink green tea while listening to the radio; a habit is being formed, a custom, a special type of African gathering is being established, which is likely to serve the cause, not only of our programme, but of educational broadcasting in general. We have even been told that some owners of wireless-sets are gathering audiences who actually pay admission fees for our broadcasts—a veritable 'black market' has grown up in the field of educational broadcasting! Considering the attraction of the cowboy film in the neighbouring cinema, it will be appreciated that this is a new and surprising development.

Almost everywhere, the more advanced members of the community who join the groups have become accustomed to taking an active part, giving an explanation here or there, offering some comment or helping listeners to pronounce a word or repeat a sentence better. It is usually they who go to fetch the cards for the group. But all this, once again, goes on in a specifically African atmosphere of unconstrained good will, cor-



diality and friendliness. I would propose for this the term 'regular listening-in' rather than 'organized listening-in' because it is more accurate. This form of listening-in engenders, too, among members of the same group a sense of competition and fellowship which makes for greater keenness and helps to create small 'listener-communities'. Such an atmosphere encourages talking, revision of what has been learnt and comparison of what is remembered, thus making it easier for the listeners to move on from the stage of understanding French to that of speaking it.

Moreover, these post-broadcast conversations may lead to other activities. Let us not forget that our aim is to prepare the way for the introduction of the use of French among a section of the population—representing the majority—to whom the language has not yet penetrated.

And then N'Gor is there, invisible but alive, at once friend and demiurge. This fiction has such a strong hold on the audience that on the day when N'Gor felt overcome by the difficulties and decided not to go on there was the greatest consternation, until the following day when his shame-faced and penitent return and the severe admonishments of his friend were really taken to heart by the whole friendly crowd, itself embarrassed and ashamed at having doubted.

The broadcast caters for people who understand Ouolof, that is, a very large proportion of the population, far exceeding the number of the Ouolofs themselves. The same kind of broadcast would, of course, be possible in any dialect.

Will this success be repeated elsewhere? Is this a purely local phenomenon 'or is our success due to the special talent of the two central figures? Time will tell. Meanwhile, however, the Ivory Coast's twin programme has already made an excellent start.

For the moment, all we can record is that a broadcast programme of French lessons for beginners has been heard every evening for months past

by thousands of listeners—the very ones whom we wished to reach. This programme has created family and social habits and has led to the formation of new groups and the establishment of new contacts.

A stage of the work, always hitherto regarded as a major difficulty to conquer, has been completed for the first time. At last we have something more than hope to go on.

### *Reading, Writing and Radio*

As we had expected precisely because of the progress they have made, our listeners now wish to learn to read and write. This idea was, in fact, suggested to them by N'Gor, who has made up his mind that he must move on to this further stage and is plaguing his 'master' to teach him.

Thus, for listeners, N'Gor has truly become their spokesman, ever the first to voice their wishes. Furthermore, the cards of drawings on which written signs with all their magic power already appear, act as a link between ear, eye and hand and so create the desire to read and write, not as one dreams of going to heaven or of becoming a millionaire, but with the idea that N'Gor, that likeable fellow, unseen but close at hand behind his miraculous box (it seems to me, incidentally, that television would break the spell and dissipate attention) is also going to tackle this task despite his meagre abilities, and that he will succeed, as he has succeeded in speaking French.

After six months of broadcasting, we are already preparing a Toucouleur version for next year and shall be glad to welcome any organizers interested from other territories, who will be able to take their completed recordings with them when they leave the Audio-Visual Centre. But we are already confronted with new tasks and new problems; we must start teaching reading and writing. Of course, our interest here is only in a specifically broadcast course of instruction and not

*Following a broadcast in a shop. The listeners are using cards distributed by the shopkeeper. A portable transistor radio is in use. (Photo: André Terrisse.)*



in adaptations of the classroom type of lesson.<sup>1</sup>

Our first idea was simply to advise our listeners, guiding them in the choice of material and encouraging them to take special courses. Indeed, we hope in future to launch a Listeners Association which would organize its own courses for it is unwise to nourish too great a hope of success in the teaching of reading and writing, without the actual presence of teachers. Books and pencils, blackboards and exercise books come into their own again, marking the point beyond which oral civilization, and probably broadcasting too, cannot go.

Encouraged by the interest of our listeners and urged on by the thought that one ought always to take the fullest advantage of a success, we undertook, here, the teaching of reading and writing. It may be of interest to give a brief account of what we have done.

From the outset, our policy has been to confine ourselves to a 'radio introduction to the techniques of reading and writing'.

Using our cards of drawings as the starting point, we showed how a sign drawn can 'signify' an idea or give us a 'picture' of a word. Calling attention to the words written under the drawings,

we accustomed our listeners' eyes to seeing separate groups of signs—or words—and then smaller signs—or letters. Following methods already tested in the literacy campaign, and using short scenes acted by N'Gor, we showed how important it is to be able to read and write. We gave easy examples, such as chemists' labels, grocers' products, street names, road signs, danger signs, etc.; then how pleasant it is to write a letter to the family or to a distant relative; and for practical purpose, to be able to sign one's name, apply in writing for a job, fill out postal orders, and avoid the expense of calling upon the public scribe. This first stage

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1. In French West Africa, the literacy campaign and the teaching of reading and writing by traditional methods have been conducted on original lines, peculiar to the country. For example, a tremendous amount of work, which has received but little publicity, has been done in the Army. Over the past three years, friendly collaboration between the General Staff, Officer-instructors and the educational authorities of French West Africa has quickly yielded very good results, both in the teaching of correct French and in the teaching of reading and writing.

is an extension, in the form of short scenes, of the previous series of broadcasts. Its purpose is to enable listeners to analyse their own desire to read and write and to confirm them in it. As we have already noted, this thirst for improvement is very commonly found in Africa. To transform it into a strong and sustained common determination to achieve improvement is the real task of the mass educator.

The second stage brings us to the beginning of actual instruction. Since we wished to restrict the amount of non-radio material, we prepared only one card, which is modelled on the mnemonic alphabets that have been in use for a long time. It is based on the dialect and its only purpose is to enable letters and figures to be recognized.

Listeners are obliged to go in person to fetch their cards from the district or village centres where they are available. There, the person responsible enters the applicant's surname and first name on the work card. This simple formality implies a crystallization of the listener's will to learn and is also useful for checking purposes.

In the studio, our two friends continue in exactly the same vein; there is no break between one stage and the next. N'Gor learns how to recognize the signs of his own card, taking his time, chatting and revising what he has learnt of spoken French, while his teacher gives him advice, information and encouragement.

Every day the letter studied is written and suggestions given for supplementary exercises. N'Gor is told to tick all the letters he knows in the newspaper, or single them out in an advertisement, discover the name of a well-known product or a familiar sign. He will announce his discoveries the next day and there will be a real game over the air, in which each listener, in his village or district, will undoubtedly take part.

The reading and writing of the surname and first name also offer an occasion for work that is of great interest to the learner.

Next, the teacher suggests and dictates, letter by letter, French words already learnt, which N'Gor writes and re-reads at the same time as the listeners.

Once this ultimate stage has been reached, it only remains to tell listeners where they can find specialized books and courses for adults. We may be sure, however, that they will be among the best pupils and that this nucleus of enthusiastic learners will change the spirit of the old educational groups and will put new life into them.

At the same time, in the course of our work, we found a new and exciting prospect opening up before us—the possibility of teaching elementary arithmetic over the radio.

### *Arithmetic and Radio*

In the course of more classical educational experiments, we were often impressed by the ease with which adults made progress in arithmetic. On frequent occasions we saw experienced teachers give adults the arithmetic course for children of 3 to 5 years of age. But, although adults often need to be given the same practical examples as children, they do not take a week to understand their meaning, for all of them have learnt to count by experience. One has only to study the system of reckoning used in their dialect; since it is based in general on the number of fingers, thus on units of 5 and 10, the various skills of calculation are easier to learn. They have all grasped the ideas of addition, subtraction, multiplication and division. They have counted, divided, bought or sold, handled money, thought about weights and prices, and often indeed about areas and volumes rather than distances. Here again, it is important to rely mainly on this acquired knowledge, rejecting preconceived ideas and using a new approach in teaching.

The first task is, of course, to ascertain the exact extent of the listeners' knowledge. On that basis, we find that it is generally enough for pupils to learn to write the figures without learning how



to say them in French—at least at the beginning. It is thus possible to study elementary tables of addition, subtraction, multiplication and division in dialect. Then, when he ‘says’ the figure which he has read to himself in dialect, the adult very quickly grasps the writing part of the operation, the meaning and practical purpose of which he had already understood before our lessons started.

Purely oral instruction, in which French need play very little part, is a fitting medium for this introduction to the mental processes of elementary arithmetic. For educational broadcasters, this new approach offers astonishing possibilities. Young African teachers are already passionately interested in this problem, which has the merit of linking the desired modernization of knowledge and methods with the emotional linguistic acquirements and mental background of the humblest African.

Thus, in the sphere of the acquisition of elementary knowledge and basic skills, a really new field of endeavour is offered to the overseas radio. Shall we manage to shed frustrating educational traditions before it is too late? Shall we succeed in avoiding the pitfall of standardized methods? And shall we ourselves, finally, learn enough of the subtleties of the mentality of Africans to be able to reach both their hearts and their minds? If educational broadcasters fail to inspire this ‘eagerness to listen-in’, they will continue to hear daily that click of wireless-sets being turned off, which for years has so tragically been silencing their voice.

### Cards

The three types of cards used in connexion with the broadcasts serve to illustrate what has been said in the foregoing article.

## Annexes

### *Full Script of a Daily Broadcast*<sup>1</sup>

‘Good morning, N’Gor.’

‘Good morning sir.’

‘I notice that every day you wait until I say “Good morning” to you before greeting me.’

‘That’s only right. You’re the boss!’

‘No, N’Gor, it’s not a question of being boss or not being boss, the last to arrive should always say a word of greeting.’

‘You know, as soon as you came in I could tell from the look on your face that I was in for it! You looked like a thunder cloud. What’s wrong?’

‘I’m ashamed and furious at what I’ve just seen.’

‘Whatever can you have seen that’s so terrible?’

‘I was in an express bus, and all through the journey the passengers did nothing but spit. Look, they’ve even dirtied my shoes.’

‘But now is the time when every good Moslem should fast, and if you’re fasting you have to spit.’

‘Oh no! N’Gor, you can fast without spitting all over the place.’

‘What harm do you find in spitting?’

‘What harm? Now listen to me. You’ve heard of the lung disease, haven’t you?’

‘The one that tears all the inside of your chest and stomach to shreds and kills you after making you good for nothing?’

‘That’s right, N’Gor. Well now, this disease is called *tuberculosis*. You know how a groundnut when buried in the ground will sprout and grow into a whole plant? In the same way tuberculosis is caught from a microbe which lives and grows in the spit of diseased persons. Any diseased person who spits on the ground sows thousands and thousands of microbes in this way. A healthy man has only to breathe them in to catch the disease.’

1. The words and sentences in italics are spoken in French, the rest in dialect.

Les yeux - la bouche - les dents - le nez - les oreilles - la tête -

Montre tes yeux, Amadou.

Voici mes yeux.

Montre la tête de Fofana.

Qu'est-ce que c'est ?

C'est la tête de Fara

J'ai mal à la tête - Je n'ai pas mal à la tête.	{ ( un mot sur la mala- die et le dispensai- re)
Tu as mal au ventre- Tu n'as pas mal au ventre.	
Il a mal au pied - Il n'a pas mal au pied.	
Je suis malade - Tu es malade - Il est malade - Je marche vite.	

Tu marches lentement.

Il marche comme moi.

Je travaille la terre.

J'écoute le tamtam.

Je mange de la viande.

Prends ton livre -	Je le prends -	
Lis ton nom -	Je lis mon nom -	
Ouvre la porte -	J'ouvre la porte -	
Je suis un homme -	Je suis une femme-	Je suis un homme -
Tu es un homme -	Tu es une femme -	Tu es une femme -
Nous sommes des hommes-	Nous sommes des femmes -	Nous sommes des hommes-
Vous êtes des hommes -	Vous êtes des femmes -	Vous êtes des femmes -

*Card No. 1. A vocabulary card proper: it is in line with that of elementary French, but is not exactly the same.*





J'AI un VENTRE



TU AS une TETE



IL A des BRAS



IL A des JAMBES



J'AI deux bras



Voilà le bras GAUCHE



Voilà le bras DROIT



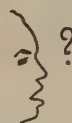
Voilà le bras GAUCHE  
de Fatou



COMBIEN as-tu de jambes ?



COMBIEN as-tu de tête ?



COMBIEN as-tu de bras ?



Je montre  
un doigt



Je montre  
2 doigts



Je montre  
3 doigts



Je montre  
4 doigts



Je montre  
5 doigts



Je montre 6 doigts



Je montre 7 doigts



Je montre 8 doigts



Je montre 9 doigts

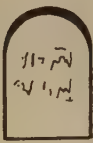

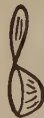











Je montre 10 doigts

Card No. 2. Helps to establish a connexion between new things learned both through the eye and the ear.

# ACADÉMIE DE L' A. O. F.

(Enseignement par la Radio)

		a	aloua	a a a
				a a a
		b	batou	b b b
				b b b
		c	cadir	c c c
				c c c
		d	daba	d d d
				d d d
		e	euf	e e e
				e e e
		f	fétal	f f f
				f f f

Card No. 3. Is modelled on the mnemonic alphabets which have been in use for a long time. It is designed for a radio introduction to the techniques of reading and writing.



'But what you are saying is terrible! Everyone should know about it! You must tell everybody!'

'I'm counting on you, N'Gor to tell all your friends and hoping that they will go on telling others. If I tell them people will just think that I'm preaching at them, but they will be more ready to listen to you.'

'If I have to beat a tom-tom I'll do it, but you can count on me to let everyone know what you've told me. And now, what about teaching me a lot of words about our month of fasting so that when I go away I can show off my knowledge of French.'

'All right, N'Gor, but listen hard and don't ask me too many questions!'

'I'll try.'

'The month we're in now is called *the month of Ramadan*.'

'*The month of Ramadan*.'

'Again . . .'

'Now, listeners, you say it with us: *the month of Ramadan*. . . Say it at the same time as N'Gor: the month of *Ra ma dan*. . . Say it by yourselves. . . Now, N'Gor, since sunrise, you have taken no food or drink, so you are said to be *on a fast*. When explaining, you can say: *I am on a fast. I do not drink. I do not eat*.'

'Now listeners, you say with N'Gor: *I do not drink, I do not eat*. . . *Tomorrow, I shall eat*, tomorrow I shall eat. . . *Yesterday, I did not eat*, yesterday I did not eat. . . *I have not yet eaten*, I have not yet eaten.'

'Now, listeners, please say by yourselves: *Tomorrow I shall eat*, tomorrow I shall eat. . . *Yesterday, I did not eat*, yesterday, I did not eat. . . *I have not yet eaten*, I have not yet eaten. . .'

'Tell me, N'Gor, are you going to go another three days without eating or drinking?'

'You know that I'm not a brain-worker like you; I don't carry just a pen, but sacks weighing 200 pounds and more. This evening, *I shall eat*.'

'I knew you couldn't help making a dig at us white-collar chaps; but let's get on with our work! Just now we said that you are *on a fast*. But we could use the word *fast* as a verb, too. *I fast*

means *I do not eat, I do not drink*. . .

Say that, N'Gor: *I fast*. . . Now listeners, you say with N'Gor: *I fast*. . . N'Gor by himself: *I fast*. . . Listeners, by yourselves: *I fast*. . . *Today I fast*, *Today I fast*. . . *Yesterday, too, I fasted*, *Yesterday, too, I fasted*. . . *Tomorrow, too, I shall fast*, *Tomorrow, too, I shall fast*. . . And this evening at meal time, when you have finished fasting, you can simply say *I eat*.'

*I eat - I eat*.'

'Have you understood that, N'Gor?'

'Don't imagine, because I'm a dock-worker, that I'm a complete idiot! I understood all right.'

'That's fine, N'Gor; don't get upset. And now, listeners, if N'Gor has understood, I don't need to worry about you!'

'What do you mean by "If N'Gor has understood"?'

'Nothing, let's go on with our lesson.'

*I eat, I eat*.'

'Listeners, say after me, please: *Yesterday, I ate*, *Yesterday, I ate*. . . *Tomorrow I shall eat*, *Tomorrow I shall eat*. . . Listeners, say that again please.'

'N'Gor, you have now been fasting for twenty-nine days and I'm sure that at seven this evening, like everyone else, you'll look up at the sky to find a bright round body that you'll be very glad to see.'

'Of course I shall.'

'Do you know what it's called in France?'

'I'm here for you to tell me'.

'It's called the *moon*, the *moon*, the *moon*.'

'*moon*.'

'No, not *moon*, but *moon*. Say it again, *moon*.'

'Now, listeners, you try, please. I'm sure you'll do better than N'Gor . . . the *moon*. . . the *moon rises*, the *moon rises*. . . the *moon sets*, the *moon sets*. . . *Samba rises*, the sun rises. . . What else rises and sets, N'Gor?'

'*The sun rises and sets*, the sun rises and sets.'

'Very good, N'Gor, I'm very pleased with you. I'm sure that soon there'll be nothing left for me to teach you.'

'And I too am very pleased with what I've learnt. Now I can say: *Ramadan*, *Ramadan* . . . *I fast*, I fast . . . *I eat*, I eat . . . *I do not eat*, I do not eat . . . *I drink*, I drink . . . *I do not drink*, I do not drink . . . *the moon rises*, the moon rises . . . *the moon sets*, the moon sets.'

'Now, N'Gor, to show that you've really understood the lesson, use each of these words in a proper sentence for me, please.'

'I'll try, but don't laugh at me'.

'I'm not even looking at you.' (The teacher says one by one the words to be used in a sentence.)

# The use of audio-visual media in fundamental and adult education<sup>1</sup>

*In order to prepare this report, information on the use of audio-visual media for fundamental and adult education was requested from Member States, from some thirty technical assistance projects and adult education organizations, from more than 100 persons actively engaged in a wide variety of audio-visual activities, and from a number of educational broadcasting stations, correspondence course institutes, etc. The written information thus provided was supplemented by interviews with specialists and experts working in the field.*

*The information given here and the references to other sources of information complement and bring up to date that published in our special issue on this topic dated October 1957 (Vol. IX, No. 4). In a report of this length it is impossible to be comprehensive and an attempt has been made only to highlight some significant experiments brought to the knowledge of the Secretariat. Readers who have experience or knowledge of other such experiments are requested to forward reports on them to us.*

For the purpose of this report the term 'adult education' has been used to cover all education not directly supplied by the formal school system. The purposes assigned by Unesco to fundamental education, as defined by the General Conference at its ninth session, appear to be applicable to all forms of out-of-school education. They are to help young people and adults to 'understand the problems of their environment and their rights and duties as citizens and individuals'; to 'acquire a body of knowledge and skill for the progressive improvement of their living conditions and to participate more effectively in the economic and social development of their community'; and to 'develop moral values and a sense of human fellowship'. To this end, many Member States, especially those that are engaged on large-scale programmes of economic and social development, are embarking upon educational campaigns addressed to the entire population—rural and urban—and including the training of organizers and executive personnel, and the production of educational materials (textbooks, reading matter and audio-visual aids).

Although the present report is concerned only with adult education, as distinct from school education, it may be worth noting that both

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1. This article presents the substantive elements of a report submitted by the Unesco Secretariat to the General Conference of Unesco at its tenth session (November 1958). The report was prepared following a resolution adopted by the General Conference at its ninth session (1956).



forms of education often pursue their aims along the same lines, and with the same aids, particularly in areas where the school system is still incomplete.<sup>1</sup> Adult education, moreover, frequently relies heavily on school premises, on school teaching facilities and, most important of all, on the teacher—the crux of the whole teaching system. Experience has shown that by teaching the same subjects to children in school and to adults, a valuable contribution can be made to changes in adult behaviour.

Among the educational activities of a country, expansion and improvement of the school education system—which in the long run contributes more than anything else to adult education—should have the highest priority. However, there is and there always will be a need for adult education as combination of adaptation to and provocation of changes in people's lives and environments. This need is particularly urgent in the world today and can only be met by considerably increased efforts to prepare carefully, and to execute boldly, nation-wide adult education programmes.

## The audio-visual media

The audio-visual media with which this report deals are 'audio-visual aids', the collective term used to designate projected and non-projected sound and silent material like films, filmstrips, slides, flannelgraphs, flash-cards, posters, models, etc., and radio and television—only, however, in so far as they are deliberately used for adult education purposes. This by no means implies that if the educational intention is wholly or largely absent, audio-visual media have no educational value whatsoever, but only that an investigation into that value, within the limits to which the present survey was confined, was not feasible. Such an investigation would have called for 'on-the-spot' research in various countries by several teams of specialists over a long period of time. From the few inquiries which have been made, usually limited in scope and depth,<sup>2</sup> it can be assumed that the value of unintentional educational audio-visual productions is by no means negligible, although this value could be considerably increased without the productions losing their preponderant character of entertainment or information. This was recognized at the seminar on Television and Adult Education, held at Marly-le-Roi in France in May 1958. In the recommendations of the seminar it was noted that 'adult education should not only concern itself with television programmes of a formal educational nature, but can, in principle, make use of all programmes'.

The importance of audio-visual media in the service of education

1. Examples: The former 'rural circuits' of the National Film Board of Canada, in which the same film programme was shown to schoolchildren in the daytime and to adults in the evening; and the radio literacy classes, organized by 'Accion Cultural Popular' in Colombia and attended by both adults and children.
2. See for example: Joffre Dumazedier, assisted by A. Kedros and B. Sylwan, *Television and Rural Adult Education: The teleclubs in France*, Paris, Unesco, 1956, pp. 73-107. (*Press, Film and Radio in the World Today* series.)

in general and of adult education in particular, seems to be very great. The principle itself has now been generally accepted, although its full potentialities are not always recognized. Such subjects of argument, as, for instance, sound films versus silent films, films versus filmstrips, have now lost much of their interest; it is now generally agreed that each of these means has a place as an effective teaching instrument.

One question which has arisen in the field of mass communication may be worthy of particular notice: should audio-visual media in education be considered as auxiliaries, i.e., tools in the hands of the teacher, or as independent media?

Such audio-visual material as blackboards and flannelgraphs, which are, so to speak, inert and require the active intervention of a teacher to bring them to life, may reasonably be considered as auxiliaries or tools. Media such as radio, television and the films on the other hand, like the printed page, are essentially much more self-sufficient—once they are established and made available the effective transmission of their message depends only on the interest of the message and the attention of the audience.

Nevertheless, neither interest nor attention are automatically or effortlessly achieved. In adult education, which is not usually compulsory, special efforts must be made to arouse, and more particularly to maintain, people's interest. Thus, in order to make teaching by audio-visual media more effective the co-operation of a teacher is usually necessary—in which case, to return to the terms of our question, we can say that the media are used as 'educational tools in the hands of a teacher', although in doing so, we should place the word teacher between inverted commas. There is a shortage of qualified teachers nearly everywhere, but especially in economically underdeveloped areas. More often than not, the qualified teachers that are available do not appreciate the benefits they could reap from audio-visual media. Moreover, in adult education, the word 'teacher' covers a wide variety of 'educators', ranging from university professors via the official (well, fairly well or badly qualified) school-teachers to such helpers as the 'auxiliares inmediatos',<sup>1</sup> i.e., the 'most educated' peasants in Colombian hamlets. The training of teachers to use audio-visual aids is therefore just as essential as the provision of the aids themselves.

Simultaneously, and with the same urgency, the quality of audio-visual productions should be considerably improved if the 'exceptional, specific and irreplaceable'<sup>2</sup> services they can render are to be used to the full. The next problem to discuss is therefore: to what extent should the actual production of audio-visual aids be a matter for professional producers as distinct from non-specialists or amateurs?

In radio and television, because of the central organization required for broadcasting, the question of pure amateurism scarcely arises. although even here many examples might be quoted of educational programmes devised and prepared exclusively by educators without the assistance of trained programme production staff.

1. See, below, the information given on 'Accion Cultural Popular' in Colombia.

2. H. Laugier, *Responsabilités et carences de la radio-diffusion dans l'équipement scientifique et technique de la France*, Paris, 1957.

*The international seminar on television and adult education at Marly-le-Roi, 1958 (Photo: Unesco-Marc Laloux.)*



In other fields, however, the problem is one of increasing importance. No more than the writing of a textbook can be entrusted to someone who is not thoroughly familiar with the subject and knows how to present it, can the production of films and filmstrips be left to persons whose photographic skills do not go beyond the taking of holiday snapshots. So many bad materials are still being made by amateurs that a strong plea for professionalism in the production not only of films and filmstrips, but also of posters, wall-newspapers etc., is justified. Badly conceived and produced audio-visual aids can be worse than none since they confuse rather than enlighten. Moreover, ever-increasing numbers of people are becoming acquainted with and accustomed to professional production standards of audio-visual entertainment and, if the quality of educational programmes falls too far short of these standards, their appeal will be negligible.

Should a distinction be made between the use of audio-visual media for information, for motivation and for instruction, or should each production be a combination of the three?

It would appear that, except in a relatively small category of audio-visual aids (consisting mainly of films which are factual recordings of, for instance, technical processes, chemical reactions, surgical operations, etc., exclusively intended for well-defined specialized audiences and purely instructional in character), information, motivation and instruction should all be present in an audio-visual production. Here again it must be stressed that the willingness of the average adult to take an active part in educational activities, once aroused, easily tends to flag and such participation can only be maintained if each essential fact and each step in the argument is clearly presented and even repeated over and over again if necessary. If, in his mind, a clear idea of one of these components is missing or only confusedly present, the desired results will not be achieved.

Must audio-visual aids, radio and television broadcasts be produced locally in order to be effective, or do they have a universal value and can they be used fruitfully outside their country of origin?



Many audio-visual experts hold the view that only locally produced audio-visual means can do an effective educational job and that foreign productions almost always fail to get their message across, particularly in less-developed areas or with the more backward population groups in the developed countries. In general, it seems undeniable that local productions depicting scenes, people and situations which are familiar to the listeners and viewers are more readily understood and accepted than foreign ones.

However, there is no country where the educational market can be fed exclusively with local products. One might ask why this is generally considered as perfectly normal in the domain of the feature film, but vigorously cast aside by some people as soon as educational films are concerned.

If the audio-visual product is conceived and made with the necessary care, knowledge and technical ability, it speaks a language which goes a long way to universal understanding and its value can even more be increased by adapting it to local requirements (by cutting out offending or relatively meaningless scenes, by providing it with a commentary in the vernacular language, by presenting it properly to the audience, by supplementing it with cheap, locally produced audio-visual aids, etc.). Intelligently produced and used, the audio-visual media have, geographically, an almost unlimited range of application.

### Organization of audio-visual services

If adult education is to reap full benefit from audio-visual media, the services should be as comprehensive as possible and readily available. Some form of centralization of such services, or at least their co-ordination on a national level, therefore seems called for. Many considerations support this point of view—for instance the need to make the fullest and most efficient use of expert knowledge (usually not abundant) and technical facilities. In the case of radio and television a considerable degree of centralization is inherent in the media themselves, but with regard to other audio-visual aids the dispute between centralization and decentralization is still going on. The tendency to set up many and widely scattered small production and/or distribution units, generally insufficiently staffed and equipped, still exists in spite of the quite striking performances achieved by centralized services.

One of the most successful examples of centralization is the National Film Board of the Government of Canada. Some eighteen years ago, the NFB was entrusted with the co-ordination of all government film activities and more specifically with the production and the distribution of films designed 'to help Canadians in all parts of Canada to understand the ways of living and the problems of Canadians in other parts'<sup>1</sup> and to put Canadians in touch with the world and the world with Canada. The NFB was also required to undertake a number of related activities

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1. See the National Film Act of 1939.



*A film for a television broadcast being shot in a farmer's home in France.*  
(Photo: Unesco-Cassirer.)

such as the making of still photographs, posters, displays and filmstrips. In all these fields, qualitatively as well as quantitatively, and in a wide range of important subjects, the achievements of the NFB may be considered as exemplary. As far as films are concerned, its merits lie not only in its actual productions, but also, and even more so, in the way distribution of the films outside ordinary cinemas was envisaged, organized and carried out. The main elements in the distribution system are local citizen groups, varying in type and composition,<sup>1</sup> which assume the responsibility for and the control over their film programmes. The encouragement of these groups is one of the most impressive features of the work of the NFB.<sup>2</sup>

The National Film Board of Australia is operating along much the same lines, although on a smaller scale.

Another example of centralized audio-visual services is the Films Division of the Ministry of Information and Broadcasting in India. This division is in charge of the production and the distribution of all documentary films for the various ministries of the Central Government, and of newsreels. It also occasionally distributes films produced by State Governments. Special legislation ensures a considerable commercial market for both types of film, while 'non-theatrical' distribution is carried out extensively by the Central and State Governments by means of mobile projection vans. Unlike the NFB of Canada, which is primarily concerned with explaining people's ways of living and environments to other people, the Films Division acts mainly as a spokesman of the

1. For a description of NFB's film distribution, see J. R. Kidd, *Pictures with a Purpose*, Toronto, The Canadian Association for Adult Education, 1953.

2. For facts and figures, see the yearly reports submitted by NFB to the Canadian Government.

government, interpreting to the population its efforts to develop the country and raise the standard of living.<sup>1</sup>

In several countries where the principle of centralizing audio-visual services is adopted, an exception is made for agricultural films, the production and distribution of which is the separate responsibility of the Ministry of Agriculture. This appears to be due largely to the fact that in the first place, compared with other government departments, ministries of agriculture generally have often been more progressive in their policies of producing and using audio-visual aids, and that, secondly, such ministries often have at their disposal a nation-wide, closely knit system of agricultural extension services and agricultural training institutes which form the natural outlet for audio-visual productions—an outlet which does not exist or is not as well organized in other fields, such as economics, social welfare, industry. The case for continuation of this autonomy is supported by the argument that only agricultural specialists know what agricultural people need and how audio-visual materials should be prepared for their use.

This argument, however, hardly seems sufficient to outweigh the desirability of centralizing all government activities in the field of audio-visual aids in an audio-visual centre. Generally speaking, the making of a good educational film depends on close co-operation between the topic specialist and the cinematographic specialist. Agriculture would probably have nothing to lose and possibly something to gain, by abandoning its exclusive position.

Experience shows that the institution of audio-visual centres has much to recommend it. In most countries preference should probably be given to the policy of concentrating the production of all audio-visual aids for education in one centre. This does not mean that all production should be actually done by the centre itself; on the contrary, the contribution of private film production companies should be used to promote the centre's activities. If for various reasons, several centres are already in operation (for instance, one for the school system, another for adult education, a third for instruction in industry and commerce) or if there are strong arguments for creating several centres, a system of close collaboration should be established.

This collaboration should include the acquisition and distribution of information on audio-visual aids and equipment, joint research in audience reactions and similar activities, and could even be extended to the communal use of staff and facilities. In any case, whether there are one or more centres, planning on a national scale is imperative if a country is to use the audio-visual media at its disposal to the fullest extent.

The activities of an audio-visual centre will of course have to be adapted to the requirements of each country; nevertheless, the following may be listed as being among the essential services it should be able to provide:

Act as a clearing house for the collection and dissemination of infor-

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1. For more detailed information, see the yearly reports published by the Ministry of Information and Broadcasting, New Delhi.



- mation on audio-visual aids, of whatever origin, and on production and reproduction techniques and equipment.
- Produce audio-visual aids and adapt those of foreign origin to local requirements, and to encourage similar undertakings, particularly by private production companies.
- Run an audio-visual aids library, for the distribution of audio-visual aids.
- Evaluate and encourage evaluation of audio-visual aids.
- Train and encourage the training of workers for production, distribution, utilization and evaluation.
- Ensure co-operation between all those (government, organizations, individuals) who are in one way or another connected with these activities.

From the above it may appear at first sight that such a centre is envisaged on too large and too costly a scale. It must be stressed, however, that in order to ensure effective use of audio-visual media for educational purposes, it is necessary to approach the problem from all angles; production is useless without adequate distribution channels; distribution is only complete when the materials are in the hands of trained users; the more closely the users are associated with the planning of production work, the more effective the latter will be.

The proper organization of a visual aids service is costly, but evidence shows that efforts that have been too widely dispersed without sufficient depth, or too limited in range, have been unequal to the task to be accomplished. Here is an added reason for centralization—the pooling of available resources so as to obtain the minimum required for an effective result. To quote the report of the New Delhi seminar:<sup>1</sup> ‘In view of the increasing scope of the use of visual media and the growing demand for high quality materials technically comparable with those produced by the commercial mass media enterprises, it was felt that the old-type organization of one-man visual aids units attached to a particular project should develop into a fully equipped visual aids centre—forming a vital part of the visual aids programme and feeding its component parts.’

It is not within the scope of the present paper to enter into the details of the tasks listed above for an audio-visual centre, nor to attempt to list what skills are required, what methods should be applied, what technical facilities are indispensable and what expenditure will be involved. A full discussion of the subject will be found in the forthcoming report of the New Delhi seminar, which will be published in the series *Reports and Papers on Mass Communication*; in addition, on the basis of the information collected in the course of the present survey, the Secretariat of Unesco is planning the preparation of a concise guide on the basic requirements for the setting up of audio-visual aids training and production centres.

What must be emphasized is that a centre can only thrive if it is supported by all who are active in the field of audio-visual aids, whether as sponsors, producers, users or research workers. This calls for co-

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1. See ‘Notes and Records’, page 50.

operation not only between the various groups, but also within each group. There is too often a tendency for the different ministries and departments of a government to seek to set up their own production units, usually on too small a scale to be effective. The centre should provide a meeting place for all groups concerned, and this should be reflected in its structure and management. Even if all or most of the money required for its operations comes from the government, it seems desirable to give the centre a semi-official status, with a Board on which the government and other interested bodies are represented and which is presided over by an independent, prominent personality who inspires authority and confidence. This would enable the centre to rally all the forces available and, at the same time, to maintain far-reaching contacts with the constituent bodies. Moreover, in this way, producers and consumers would participate directly in all aspects of the centre's work.

If, after careful consideration—and not less careful calculation—it is found that it is not feasible to set up a national centre, the establishment of a regional centre for a group of countries should be considered. By pooling the resources of several countries in a certain area—the choice of which is largely determined by concurrence in the problems to be solved, in language, in religion, in manners and customs—such a centre will be able to perform the tasks, as described for a national centre, for a whole region. To a regional centre should be attached a small mobile production unit, available to the governments of the area for the making of the films they are most urgently in need of, in such a way that they can be used not only in the country of production but in the whole region.

Even if there is no regional centre, a production unit of this kind could render extremely useful service and, in addition, contribute decisively to the setting up of such a centre by demonstrating what can be achieved by tackling educational problems on a regional basis.

An intermediate stage is that exemplified by the Instituto Latinoamericano de Cinematografía Educativa (ILCE) in Mexico, a centre which is regional in so far as it is designed to serve, by developing the production, the distribution and utilization of audio-visual aids, education and cultural exchange throughout Latin America, but national in that it is financed by the Mexican Government with assistance from Unesco. The centre, which was established in 1956, is now taking definite shape and has embarked on an ambitious programme of film and filmstrip production. It is hoped that as this programme develops other Member States in the area will become more closely associated with the institute, thus making it fully regional in character.

Another form of centralized audio-visual services came into being some five years ago as a result of the campaign to raise productivity in industry and commerce, initiated by the Organization for European Economic Co-operation and more specifically by its sub-division, the European Productivity Agency. EPA is acting as a regional centre, encouraging and co-ordinating the work of the Technical Film Centres, created in each of OEEC's Member States and organized, depending on local circumstances, as governmental, semi-governmental or inde-

pendent bodies. The Technical Film Centrum in the Netherlands, for instance, is an independent body, controlled by a board on which the government, technical schools, colleges and universities, employers' organizations, trade unions and other interested institutions are represented, under the chairmanship of one of the country's leading industrialists; it has inaugurated a system of financial patronage by industry and technical educational institutions, which, with the revenues of film rent and filmstrip sales, is the basis of its existence and its success: in five years the number of films hired out, the number of showings and the number of spectators were all increased fivefold.

So far, discussion has centred mainly on the organization of visual aids services, other than radio and television. As has been noted, the broadcasting media are, by their very nature, fairly highly concentrated as far as production is concerned. Measures to be taken to improve their efficiency at the receiving end will be considered in the following section. Here, only a few general remarks need be made on the organization of radio and television for adult education. Even if, in some underdeveloped areas, radio broadcasting may still have its deficiencies—because of the inadequacy of broadcasting facilities and the excessively high cost and fragility of receiving apparatus—generally speaking, it is the only mass communication medium which can cover vast territories and reach even the remotest places. The importance of using this instrument to the utmost in the development of education hardly needs stressing.

It is, however, important to notice that, from the individual listener's point of view, the programmes offered by a radio station form a whole; the educational value of a broadcasting service must therefore be judged on the sum of its programmes and not only on the merits of isolated educational programmes. Modern trends in adult education recognize the educational value that can be derived from entertainment programmes; however, the case for professionalism put forward above in relation to film and filmstrip production is just as valid for the production of radio programmes of deliberately educational intent. As much care and talent should go into this work as into the production of recreational programmes.

In this connexion, it is interesting to note that the report of the New Delhi seminar states: 'Broadcasting organizations in underdeveloped countries should not treat rural programmes only as programmes for special audiences; on the contrary, the exploitation of old cultural forms such as folk drama, operas, songs, etc., for rural programmes should be treated as the discovery of new sources of culture for the general programmes, and these sources should provide renewed vitality to the entertainment given to the community at large. In other words, rural programmes should be deemed to have a significance beyond their direct use as a medium of fundamental education.'

As with all educational materials, it is important that broadcast programmes should be adapted to the interests and requirements of the audience, and it must be admitted that while audience polls are used extensively to evaluate the popularity of individual entertainment programmes, there is a tendency for educational programmes to be



planned with too little regard for the preferences of the listener. The efforts of Canada's 'National Farm Radio Forum' to set up a 'two-way communication' between the broadcaster and the audience set an important example of what can be done in this field.

Adult education teachers and leaders have an important role to play as a channel for communication between the audience and the planners of broadcasts. The Marly seminar on Television and Adult Education recommended in its report 'that periodic meetings be arranged between television directors and producers on the one hand and adult education leaders on the other, to permit an exchange of information on the programmes and plans of the television organization, on the activities and methods of work of the adult education movements, and to permit a better co-ordination of their efforts'. This suggestion can certainly be applied also to sound broadcasting.

In countries where school broadcasting has been long established it is generally agreed that the most effective form of organization is that of a joint council in which educators and broadcasters meet to plan the programmes. A similar arrangement will, it is believed, give fruitful results in planning programmes for adult education. In countries where broadcasting is operated by private enterprise, with a multiplicity of stations, there are many examples of stations which have grouped together to offer time to the government for broadcasting school programmes. There is no doubt that much more could be done in the field of adult education if the leaders and movements responsible were to take the initiative in requesting similar co-operation.

Much of what has been said about radio applies also to television. Combining the word and the image, television seems even a better instrument for education than radio is, especially for literacy teaching. Unfortunately, television does not yet exist or is still in its infancy in those countries where the rate of illiteracy is the highest. However, television is making headway, even in those areas, and it can be expected that it will develop considerably in the coming years. Several experiments with teaching by television (open and closed circuit) are being carried out at present and although they are mainly confined to schools, their results will undoubtedly be useful as a guide for extra-mural education.<sup>1</sup>

An interesting by-product of television, which has as yet been little explored, is the use of kinescopes of television programmes for further showing through established film distribution outlets, Unesco has so far carried out one limited experiment on this subject,<sup>2</sup> and it is hoped

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1. Franklin Dunham and Ronald R. Lowdermilk, *Television in our Schools*, U.S. Department of Health, Education and Welfare (Bulletin 1952, No. 16); revised 1956, *Television in Education* (Bulletin 1957, No. 21).

C. R. Carpenter and L. P. Greenhill, *Instructional Television Research: An investigation of closed-circuit television for teaching university courses*, Pennsylvania State University, 1955.

Alexander J. Stoddard, *Schools for Tomorrow: An educator's blueprint*, New York, The Fund for the Advancement of Education, no date.

Charles A. Siepmann, *T.V. and our School Crisis*, New York, Dodd, Mead & Company, 1958.

2. *The Kinescope and Adult Education*, Paris, Unesco. (*Reports and Papers on Mass Communication*, No. 26.)

*Teleclubs in Japan. A local leader writes day's programme titles on a bulletin. News about tele-meetings is also given in the newspapers. (Photo: Unesco).*



that further study will be made of the possibilities thus offered. For countries where television, in its initial stages at least, will only be installed in one or two main cities, this method would offer a valuable opportunity of extending the use of the programmes.

## Reception of audio-visual productions

One can distinguish three ways of receiving audio-visual productions: individually, in non-organized groups and in organized groups.

### *Individual Reception*

Individual reception of audio-visual aids is almost an anomaly, as they are essentially designed for group reception. Some rare exceptions do nevertheless exist, as, for instance, the use of photographs or filmstrips by subscribers to correspondence courses.

For radio and television, on the other hand, individual or family reception is almost the rule and a great number of programmes of an informational and educational nature are designed and broadcast for the benefit of the individual listener and/or viewer. Only two examples will be briefly noted here.

The 'Art Appreciation Courses' given by radio in the Netherlands can be classified as informational. These courses are organized by a

non-profit making private organization, known as Our Art Heritage. They combine reproductions of paintings, sculpture and other works of art (four of which are sent to subscribers at the beginning of each month) and weekly radio broadcasts, in which these works of art are explained by art historians and critics.<sup>1</sup>

As an example of more formal educational programmes may be cited the 'Television Courses for Credit', offered by a number of colleges and universities in the United States of America. Courses are given on a great variety of subjects (e.g., mathematics, physical and social sciences, philosophy, psychology, languages, art), for which people can enrol and gain credits for a college degree, after having passed examinations. Between 1950 and 1955 the number of institutions giving tele-courses increased from 1 to 39, the number of courses from 3 to 96,<sup>2</sup> and the expansion continues.<sup>3</sup>

### *Non-organized Group Reception*

In this category two types can be distinguished: the mass audience and the relatively small groups which get together, usually on a purely social basis.

Mass audience reception is a phenomenon associated more with films than with any other of the audio-visual media. The most striking example is the film show given in a village where entertainment is rare and where the whole population gathers before the screen. Under the same heading may be mentioned the monthly showings of specially made newsreels in Arab Refugee Camps in the Near East, intended to raise the morale of the hundreds of thousands of refugees.<sup>4</sup> In these cases the medium generally does not penetrate deeply and its results would only be of measurable importance if the showings took place more often and over a long period of time.

Small non-organized groups are quite common in radio and television reception. They include, apart from the family circle, casual meetings of friends and gatherings of people in public places. Such meetings may occur on the occasion of a single event of exceptional importance, or in connexion with a series of broadcasts. Generally, these meetings have a homely character, which, however, does not exclude animated and sometimes heated discussions. The groups—of which there are tens of thousands all over the world, with a membership of several millions—are easily formed and easily discontinued and are obviously based on the very common human impulse to do things together and to share experience.<sup>5</sup>

1. For further details see page 59.

2. Hideya Kumata, *Instructional Television: An inventory*, Urbana, Illinois, Institute of Communications Research, University of Illinois, 1956, duplicated (with an extensive annotated bibliography of literature and abstracts of some 70 pertinent articles). *Telecourses for Credit*, East Lansing, Michigan, Michigan State University Continuing Education Service, Kellogg Center, 1957

3. For further details see page 53.

4. See forthcoming publication: *Low Budget Film Making*, Paris, Unesco. (*Reports and Papers on Mass Communication*.)

5. Frank Ernest Hill and E. Williams, *Radio's Listening Groups*, New York, Columbia University Press, 1941.



## Organized Groups

This category can be roughly sub-divided into groups which use audio-visual media as aids to traditional (mainly verbal) teaching and groups which are set up exclusively for the reception of specific audio-visual productions.

The first-mentioned groups assemble people with some definite object of study or training in view; some are more or less obligatory (e.g., training or refresher courses organized by industrial enterprises for their staff), others are voluntary (e.g., courses of vocational instruction or general knowledge). Such courses, given by organizations of all sorts (private enterprises and training institutes, labour unions, university extension departments, folk high schools, etc.), generally consist of lectures, illustrated by films, filmstrips, displays, models, records, tape recordings, etc., the audio-visual media being used as secondary aids.

These media, on the contrary, play a primary role in the second type of group, as it is for the specific purpose of receiving audio-visual productions, usually radio or television broadcasts, that the groups exist. A number of experiments with such groups have been carried out in the last 15 years, and their results seem worth considering as models for adult education.

Two main trends can be distinguished in connexion with these groups, according to whether a discussion of the programme forms part of the group's activities or not.

As an example of non-discussion listeners' groups we may mention the *escuelas radiofónicas* (radio schools) in Colombia. These schools for adults are organized by Acción Cultural Popular, an institution set up some 10 years ago by a parish priest to improve the living conditions of poor and in many cases illiterate peasants. Their financial contributions enabled the purchase of a transmitter and battery receivers to be made, and in 1949 Radio Sutatenza went on the air with 100 listener groups. With the additional help of the Colombian Government and Unesco the radio school has been growing ever since and there are now some 170,000 groups, overflowing into neighbouring Venezuela and Ecuador. During the day-time, the programme consists of classes in reading and writing, religion, civics, hygiene, history, community development and news; in the evening Radio Sutatenza brings entertainment—music, variety shows, talks and plays. Receiving sets are sold to the peasants at cost price and placed in the house of an educated member of the village, called *auxiliar inmediato*, where the school is held. This *auxiliar inmediato* is in charge of keeping the attendance roll and of writing the lessons on the blackboard in accordance with the instructions given to him over the radio.

Besides running the radio school, Acción Cultural Popular organizes the *Institutos Campesinos* where *auxiliares parroquiales* (parish lay assistants) are trained in the production of posters and drawings for rural teaching and in the building of rural houses, the improvement of kitchens, etc. Acción Cultural Popular also produces literacy charts, textbooks and similar printed material and publishes a periodical for new literates.

Radio Sutatenza is also used by the Government of Colombia, to give

rural teachers—who often lack the necessary qualifications—additional instruction in religion, Spanish, arithmetic, education, social sciences, etc.

In the same category of non-discussion groups can be classified the ciné-clubs, which flourish in many countries, even though in some of these clubs the film programmes are discussed with a certain regularity. Their main purpose is to further the appreciation of the artistic qualities of films, often by showing cinematographic classics or films in which commercial distributors have very little interest.

The classical example of radio listener discussion groups is undoubtedly Canada's 'Farm Radio Forum'.<sup>1</sup> Inaugurated some 18 years ago and kept running ever since by the joint efforts of the Canadian Federation of Agriculture, the Canadian Association for Adult Education and the Canadian Broadcasting Corporation, the programme brings once a week throughout the winter, groups of rural neighbours all over Canada together to listen to and discuss half-hour broadcasts on agricultural topics. By providing expert information on such topics and encouraging discussion on the broadcasts by neighbours, the Forum aims not only at improving farm practices and farmers' lives, but also at strengthening, and if necessary restoring, the co-operative spirit in rural communities. The subjects are presented in dramatized form, often with professional actors, as interviews, panel discussions, speeches, reviews of Forum opinion or as a combination of two or more of these methods, variety being a major concern of the organizers. The *Farm Forum Guide* is distributed regularly, containing detailed information on the next broadcast, issues to be discussed, lists of books, brochures and films on the subject and short news items on the activities of the Forum and other happenings of interest to farmers.

Inspired by the Canadian example, a farm radio forum experiment was carried out in Bombay State, India, by All-India Radio, Poona, in 1956. During this experiment 20 broadcasts on agricultural subjects were given, listened to and discussed in 150 villages by forums of about 20 members, selected from all strata of the population. In the broadcasts, which lasted for half an hour, various methods of presentation were used, ranging from classical drama to talks, and including music, songs, panel discussions and interviews with villagers. On each occasion questions from forums were answered in 'Listeners' Corner'.

A special effort was made to evaluate the proceedings and the results of the experiment. With the co-operation of the Tata Institute of Social Sciences, Bombay, surveys took place in forum and non-forum villages before and after the series of broadcasts, and in 20 forum villages throughout the series a carefully designed system of interviews and of participation and behaviour recording was carried out. This was followed by a post-series investigation into changes in members' opinions and attitudes. It was found that forum members had gained considerably in knowledge and that they were strongly in favour of 'Farm Radio Forum' being continued.<sup>2</sup>

1. John Nicol, Albert A. Shea, G. J. P. Simmins, and R. Alex. Sim (ed.) *Canada's Farm Radio Forum*, Paris, Unesco, 1954. (*Press, Film and Radio in the World Today* series).

2. See forthcoming publication, *An Indian Experiment in Farm Radio Forum* (*Press, Film and Radio in the World Today* series). Paris, Unesco.



*Teleclubs in Japan. Rural youth exchanging views about mechanized farming after a broadcast. (Photo: Unesco.)*

An interesting experiment with television discussion groups took place in France in the beginning of 1954. Under the title 'Etat d'urgence' (State of emergency), 13 telecasts, at the rate of one a week, were given on the modernization of work on the land and on the technical, economic, social and human conditions involved. This programme was accompanied by a psycho-sociological survey, carried out in 15 villages (some 125 kilometres east of Paris) in which teleclubs were operating. This survey embraced a study of the teleclubs concerned (history, membership, equipment, operation, importance), an analysis of the cultural possibilities of the main telecasts and an assessment of the results achieved by the 'Etat d'urgence' series with special reference to the interest aroused among the viewers and its effects on their attitudes towards modernization. Since the survey was only concerned with some 2,500 people for all 13 programmes, its findings cannot be considered as having universal validity; however, these findings give support to the thesis that television programmes in general can have a strong educational impact and that, in particular, broadcasts 'tailored' to the lives and needs of special groups of the population and discussed afterwards by them can make an important contribution to the improvement in the level and extent of their knowledge and skills.<sup>1</sup>

The 'Etat d'urgence' experiment aroused keen interest both in France and abroad, and the French organizers were invited to Italy to help adult education organizations set up teleclubs there. Some 5,000 clubs were founded and special programmes broadcast, for instance, on the migration of young farmers to the cities.

In 1956-57 the Japanese Government, in co-operation with Unesco, conducted a television-discussion research project in some 60 villages. This project was, like the 'Etat d'urgence' experiment, concerned not only with the reactions of rural people to a series of special weekly

1. Joffre Dumazedier, assisted by A. Kedros and B. Sylwan, *Television and Rural Adult Education: The teleclubs in France*, Paris, Unesco, 1956. (*Press, Film and Radio in the World Today* series.)



programmes on the transformation of rural life ('Growing Rural Villages'), but also with their attitudes towards telecasts in general and towards discussion meetings. Research was carried out before the special broadcasts started and after the series was over, and local leaders were requested to submit audience reaction reports regularly. On the basis of the data assembled, it can be said that television can be of great value in pulling villages out of their isolation and that the series of special broadcasts met with increasing interest and enthusiasm, so much so that in several villages people set to work to advance community life by installing or improving farm irrigation, roads, public water supply and collective ownership of agricultural machinery. Further results were a rapid rise in the number of community centres equipped with television and the number of tele-discussion groups, the decision of the Japan Broadcasting Corporation to broadcast a follow-up series of agricultural programmes and, last but not least, the determination of the Japanese Government to encourage the formation of tele-discussion groups throughout the country and to lend financial assistance to the purchase of community television sets.<sup>1</sup>

The examples quoted above—and many more experiments along similar lines and with similar results—would seem to prove conclusively the educational value of well-conceived and properly organized audio-visual programmes. It would appear also that group discussion of audio-visual productions is an admirable means of opening people's minds and bringing about changes in their attitudes. Group discussions can considerably increase the impact of audio-visual media. Moreover, opinion leadership, which is so important a factor in the mass communication process, is more likely to play a stimulating and decisive role within groups than outside them.<sup>2</sup> However, experience has proved that the success of group discussions depends largely on how the groups are organized and on the quality of the discussion leaders. The organization of groups must not be done haphazardly, but rather should be considered as essential to their success. It would therefore seem advisable to consider the possibility of setting up a centrally directed and sustained service of full-time organizers in charge of establishing and maintaining the groups, or imparting sound notions of organizational procedures and discussion techniques, of encouraging reading of pertinent material and follow-up activities; in short, experienced persons, always available to assist and guide.

## Conclusions

In this paper, the accent has mostly been placed on successful examples of the use of the audio-visual media in adult education. However, such achievements should not be allowed to obscure the fact that, when judged in relation to needs, the progress made has been small. It is

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1. See forthcoming publication, *Television and Rural Adult Education in Japan*, Paris, Unesco.

2. In this connexion see Elihu Katz and Paul F. Lazarsfeld, *Personal Influence*, Glencoe Illinois, The Free Press, 1955.

beyond question that exceptional steps need to be taken to meet the educational requirements of today and tomorrow. It is in this context that the following conclusions regarding the use of audio-visual media in adult education are tentatively suggested.

Audio-visual media should be used for educational purposes on a vastly increased scale. Their production should be of professional quality, as much care and expenditure being given to them as to purely recreational programmes. Their use should be integrated with the educational curricula; this implies that continuity in their application is of primary importance. Audio-visual services will generally render the best results in the most economical way if they are centralized on a large scale, for example, nationally or regionally.

As much attention should be paid to the organization of distribution and the use of audio-visual productions as to their actual preparation. Courses should be included in the programmes of teacher-training colleges and similar institutions to introduce teachers and educators to the methods of use of the audio-visual media.

The planning and production of radio and television broadcasts designed for adult education should be done in close co-operation with leaders of adult education movements. Joint working parties might render useful services. As was noted at the New Delhi seminar, 'it is essential to have a clear line of communication between the field worker (user), his audience and the maker of visual aids'.

The effectiveness of audio-visual productions will often increase considerably if reception is well organized, particularly in the form of discussion groups. This requires a sustained system of group organization and of training for discussion leaders.

Better use should be made of the audio-visual experts available. The number of these experts is small in relation to the needs and their skill and experience should be used to the maximum. As a rule, therefore, experts should not be attached to small isolated projects, but only to national institutions such as national audio-visual centres.

Finally, it should be stressed that the effective organization of an audio-visual programme requires a certain minimum of funds and resources without which no worth-while results can be achieved. In many cases, the resources may in fact exist, but may be too widely dispersed in numerous and unco-ordinated projects to permit their being used to their full effect. Careful initial planning at the highest national level is therefore essential. The New Delhi seminar noted in its report: 'The seminar was unanimous in urging Unesco to recommend strongly to governments concerned that no visual aids project be launched without prior research, study and understanding of the requirements, to ensure success in such projects.'

It would seem highly advisable that governments planning the introduction or expansion of audio-visual services should, before everything else, cause a complete survey of the situation to be carried out with the assistance of qualified specialists. Such a survey should include: an analysis of the government's intentions; a complete inventory of existing audio-visual facilities and of trained audio-visual staff; an inquiry into the functioning of the relevant governmental services and

of private adult education and audio-visual organizations and particularly into the extent of their possible co-operation; and an inquiry into the funds available for the execution of the project.

On the basis of the survey, they should then map out a programme and draw up a budget, taking into account adequate provision for training personnel and field workers, and ensure that there will be resources available for the continuation and development of the programme.



# Notes and Records

## Regional seminar on visual aids in fundamental education and community development

This regional seminar, organized by Unesco with the assistance of the Government of India, was held in New Delhi from 8 to 27 September 1958 in the National Institute of Audio-Visual Aids for Education, which was formally opened at the beginning of the seminar. The opening speeches were delivered by Dr. K. L. Shrimali, Minister of Education, who was accompanied by Mr. Kirpal and Mr. Naik and by Mr. Loper, the Director of Unesco's Department of Education.

Seventeen States in the region were invited to send representatives, and the following thirteen accepted the invitation: Afghanistan, Cambodia, Ceylon, the Republic of China, India, Indonesia, Iran, Japan, Korea, Nepal, the Philippines, Singapore and Thailand. FAO, WHO, ILO and Unicef also sent observers.

The seminar was mainly taken up with the presentation and discussion of working papers prepared by the Unesco Secretariat, by certain technical assistance experts and by Mr. C. W. Marshall, who is working in India for the Canadian Film Board. A point of interest is that Volume IX, No. 4 (1957) of this bulletin, which is concerned exclusively with audio-visual aids, was largely used as a basis for discussion and met with very favourable comment from members of the seminar. Other activities included the screening of films and filmstrips, exhibitions of educational material produced in different countries and visits to several institu-

tions and 'projects' in the Delhi area. The discussions bore mainly on the part to be played by visual aids, the organization of programmes, the production, distribution, use and appraisal of visual aids, and possibilities for national, regional and international co-operation. The seminar was to have been devoted exclusively to visual aids, but, in view of the very great interest shown in the people's theatre, radio and television, short meetings were set aside for the discussion of these subjects.

The full report of the seminar will be issued at a later date. Those responsible for national audio-visual services will find in it reports and very specific and often detailed recommendations on the practical problems involved in the organization of services and the production and distribution of material. For instance, the seminar stressed the need for centralizing national audio-visual services in accordance with a plan relying largely on close co-operation between all the ministries concerned, and clearly defining the aims to be achieved. The members of the seminar unanimously requested Unesco 'to recommend strongly to governments concerned that no visual aids projects be launched without prior research, study and understanding of the requirements, to ensure success in such projects'. Unesco was therefore requested to issue a technical handbook for the purpose of assisting any Member State wishing to set up a national audio-visual centre to plan it and to estimate its cost.

The principles to be followed in the use of audio-visual media were also fully discussed. Members of the seminar expressed their desire that, short of working out a formal body of methods for the purpose, visual media should at

least be used in association with what educationists call 'active methods'. It is therefore no matter for surprise that stress should have been laid on the teacher—the key man on whom the success of any educational activity finally depends—and on his training in the use of visual aids. For instance, it was hoped that special courses on this subject would be given in teacher-training colleges or in institutes of education for the benefit of student teachers or prospective educators. The article by Mr. Fred Wale in the above-mentioned issue of the bulletin was frequently referred to during the discussion of this question.

Evaluation was felt to be a more difficult matter. Following the highly authoritative opinion of Professor Charles Madge, the seminar first pointed out that 'pre-release testing and scientific evaluation are quite different'. The former is a relatively easy assessment of the value of the medium for teaching purposes, while the latter implies measurement of the effects produced by this medium. But it is extremely difficult to isolate these special effects from the sum of general factors entering into the results of an adult education campaign.

One of the most important recommendations is concerned with the establishment of a regional office for co-operation in the field of audio-visual media, which would serve as a clearing house covering the needs of South-East Asia, publish reports concerning the region, organize seminars, and possibly arrange for the exchange of persons and even conduct research and experimental studies, the results of which could be used by all educators.

Lastly, the members of the seminar laid strong emphasis on the value and effectiveness of the people's theatre as a means of adult education and on the part which radio and television are already playing or will be playing in Asia.

The full report of the seminar will be published by the Department of Mass Communication. Dealing with audio-visual aids, it will naturally stand beside

the above-mentioned special issue of this bulletin and the first number of a new series of 'Manuals on Adult and Youth Education' dealing with filmstrips (use, evaluation and production) which Unesco will issue shortly.

## Meeting of experts on museums, films and television

In July 1958, a three-day meeting of museum directors and film and television producers was organized by the International Council of Museums (ICOM), under Unesco's auspices, in the United Nations Pavilion at the Brussels Universal and International Exhibition. The challenging opportunities offered by films and television and the need for increased co-operation and mutual comprehension between producers and curators were recognized by the 30 experts from 17 countries in Europe, North and South America and Japan. They were mainly concerned with deciding: (a) how to arrange for museums to reach the people who do not ordinarily visit them; (b) how can films and television use the resources of museums for new and exciting programmes.

The meeting drafted recommendations to ICOM to co-operate in the planning, production and dissemination of 'museum films and television programmes' with appropriate international organizations, such as the International Art Film Federation, the International Institute for Films on Art, the International Ethnographic Film Committee, the International Scientific Film Association, and with Unesco.

It also recommended that ICOM encourage film and television producers on the one hand and museum curators on the other, to discuss, in an atmosphere of mutual understanding and esteem, their respective methods, responsibilities and objectives, and to seek procedures of practical co-operation. These could include minimum training in museography in film and television schools, and minimum training in film and

television in museum schools; greater participation of museum staff in film and television programme production, to be facilitated by informing the museum curator well in advance of the detailed outlines and shooting script of the production being undertaken.

The meeting recommended the establishment of an ICOM committee on films and television, which in co-operation with the ICOM committee on museum laboratories would study technical problems involved in making films or television programmes in museums and recommend the precautions to be taken to protect cultural property. The committee on films and television, in co-operation with Unesco and other appropriate international organizations, should study possibilities and methods of encouraging film and television companies to set aside in their budget funds for the production of museum films and television programmes, and of encouraging museums to instal technical facilities for film and television production. It should issue catalogues of films and kinescopes on museums and their collections; encourage museums to hold copies of these productions and have rooms for showing films; promote international exchange of these catalogues, films and television programmes; encourage national film libraries to include such productions; and organize international awards for the best museum films and television programmes to be presented during important international film or television meetings.

## International Conference on Adult Education and Television

In May 1958, the French National Commission for Unesco, with Unesco's assistance, organized an international meeting to compare results achieved through collaboration between educational and television authorities in nearly 30 countries. This first international conference, held at the French Institute for Adult Education at Marly-

le-Roi, near Paris, drew experts, educators and television technicians from all parts of the world.

Although educators were often suspicious of television as frivolous or even harmful because it was so often used to provide cheap amusement, and although television experts tended to feel that they had nothing to learn from pedantic educators, discussion soon showed that educators had much to gain by utilizing so powerful an instrument as television and that television would be failing in its duty if it neglected the educational side of its broadcasts. It was also agreed that it was possible to instruct while entertaining, and that in addition to this indirect educational activity, television networks should also include programmes of strictly educational interest on various levels, designed for adults who wished to continue their schooling.

The importance of producing programmes on topics of social and civic interest was stressed, as well as the need for adult education centres to organize group reception and discussion leading to community action.

Participants at the conference felt that all national television networks should produce at least one film a year for adult education purposes, suitable for projection in other countries, and that information on all films and kinescopes suitable for use in adult education should be transmitted to a centre which they recommended should be established by Unesco, or by an organism working in close collaboration with Unesco.

Finally, it was recommended that social scientists, adult educators and television officials should study audience reaction to television programmes, in order to gauge the efficacy of television as an instrument of adult education and the contribution of different types of television programme to the development of artistic taste and new attitudes.

## 'Television comes to the land'

This 22-minute film produced by Unesco on its work in the field of television for



adult education in rural areas was presented, for the first time, to the General Conference of Unesco at its tenth session (November 1958). It will be available in English and French versions in 1959.

## Unesco's programme in radio and television for 1959-60

As part of its effort to promote the use of television in adult education, Unesco plans in 1959-60 to produce a series of pilot programmes of social and educational interest, in co-operation with an educational television station in Latin America. The reception and discussion of these programmes will be organized and a sociological study made to evaluate the results of the experiment.

In carrying out this project Unesco will apply to an urban area the experience it has gained during its participation in the foundation of the tele-club movement and production of television programmes for adult education in rural areas of France, Italy and Japan.

To overcome the shortage of trained broadcasting personnel in the Middle East, which constitutes a serious handicap to the use of radio for the promotion of economic development, Unesco will organize in 1960, at the request of Member States, a six-month training course for selected broadcasting service personnel in that region.

## Television courses for credit in the United States of America

Formal educational programmes are offered by a number of colleges and universities in the United States of America on a great variety of subjects (e.g., mathematics, physical and social sciences, philosophy, psychology, languages, art). Tele-courses are given for which people can enrol and earn credit

towards a college degree, after having passed examinations. Between 1950 and 1955 the number of institutions giving tele-courses increased from 1 to 39, the number of courses from 3 to 96, and the expansion continues. During these years total enrolment was about 15,000. Non-credit enrolment for these courses and enrolments for non-credit courses are computed from the number of study guides or syllabuses sold, and are estimated at some 50,000 while the number of adults who view the tele-courses regularly but do not officially register, runs into millions.

## Unesco Gift Coupons and educational radio

Teachers, group leaders and programme directors interested in assisting international efforts to expand education by radio may find certain of Unesco's Gift Coupon projects of special value as a practical action programme for their group or organization.

Through the Gift Coupon Plan, direct assistance may be offered to four projects set up to supply radio receivers to schools and community centres in Burma, Ceylon, India and Pakistan.

Operation of the Gift Coupon Plan is simple. As part of a study course or special group activity, funds are collected to purchase Unesco Gift Coupons—a sort of international money order—which the donor group sends directly to the project of its choice. The recipient institution purchases the educational equipment it needs with these Gift Coupons and acknowledges receipt directly to the donor group. In this way, not only are international contacts broadened, but interested groups play an active role in Unesco's work for the development of education.

For complete information on the operation of the Gift Coupon Plan and detailed descriptions of the four projects concerning educational broadcasting, write to Unesco, Public Liaison Division, Place de Fontenay, Paris-7<sup>e</sup>.

## Selected bibliography of Unesco publications on radio and television in adult education

*Adult education groups and audio-visual techniques*, 1958. Price: \$0.75; 3s.6d.; 200 Fr.fr. (*Reports and papers on mass communication*, no. 25.)

A manual for adult education group leaders which proposes a pedagogical method for adults and encourages more extensive use of audio-visual aids.

### Radio

*Canada's farm radio forum*, by J. Nicol, A. A. Shea, G. J. P. Simmins, and R. Alex Sim (ed.), 236 p., 1954. Price: \$2.50; 14s.6d.; 700 Fr.fr.

A detailed description of the organization and operation of the National Farm Radio Forum—a discussion-group project for the rural people of Canada which encourages weekly meetings of groups of neighbours to listen to special radio broadcasts and to study and discuss the topics treated. This study was designed to assist those wishing to develop radio as a tool for adult education.

*Cultural radio broadcasts—some experiences*, 1955. Price: \$0.40; 2s.; 100 Fr.fr. (*Reports and papers on mass communication*, no. 23.)

Reports on the cultural role of broadcasting presented at the International Meeting of Cultural Radio Programme Directors or Producers in May and June 1956, together with a resumé of the subjects discussed at this meeting and the statement adopted.

### Television

*Television and tele-clubs in rural communities—an experiment in France*, by R. Louis and J. Rovin, 1955. Price: \$0.40; 2s.; 100 Fr.fr. (*Reports and papers on mass communication*, no. 16.)

Report of the French experiment on the use of television for adult education in rural communities and a complete

picture of the development of the French tele-club movement since its inauguration.

*Television and rural adult education: the tele-clubs in France*, by Joffre Dumazedier, 300 p. 1955. Price: \$3.50; 21s.; 1,000 Fr.fr.

This contains an analysis of the structure of French tele-clubs, a sociological study of audience reactions to a series of special broadcasts to tele-clubs and their implications for the educational use of television, and a description of the Unesco project for 13 experimental programmes entitled 'State of Emergency', to promote modernization in village communities.

*The kinescope and adult education*, by J. Dumazedier, 1958. Price: \$0.76; 3s.6d.; 200 Fr.fr. (*Reports and papers on mass communication*, no. 26.)

Report of an experiment carried out in France to evaluate the usefulness of kinescopes for adult education and to compare their effectiveness with films dealing with related subjects.

## Seminar on the Role of the Co-operative Movement in Village Life

This seminar was organized by the International Co-operative Alliance from 5 to 18 October 1958 at Carcassonne, France, in collaboration with Unesco, which gave technical and financial assistance under its adult education programme. The Food and Agriculture Organization also collaborated in the preparation of the seminar.

The object was to study co-operation at village level, so that the results could be more easily translated into terms of village life in the African or Asian countries from which the majority of participants came.

Twenty-three students took part—from Ceylon, France, India, Ivory Coast, Madagascar, Morocco, Nigeria and Tunisia. Each subject was studied under three separate heads:

1. Theoretical studies on, for instance, an economic and social survey of the region, the historical development of various co-operative organizations in the region, or the existing schools (agricultural, domestic science and other out-of-school programmes, etc.).
2. The lectures were followed by visits in the area, for example to observe the practical work carried out by different co-operative societies, agricultural schools, schools of domestic science, experimental farms, etc.
3. On return, each visit was thoroughly discussed and all the participants were invited, in turn, to compare what they had seen with the situation in their own countries.

The seminar took place in a region where the agricultural co-operative system is not yet fully developed, but which on the other hand plainly shows the usefulness of the co-operative movement in the expansion of just such an area where the great majority of the population earns its livelihood from the soil.

It was constantly stressed during the seminar that co-operative development is not only a question of an economic approach to problems, but that economic expansion on a co-operative basis is only possible if it is combined with a constant educational effort. The participants were shown how the co-operatives at the local level, sometimes alone and sometimes with assistance from the authorities, carry out a variety of educational activities at their meetings, to which other agriculturalists also are invited, and thus exercise an influence on the social and cultural life of the community in general.

It was seen how a co-operative movement creates the basis for agricultural schools and even for schools of domestic science for girls, which together with the work of the agricultural consultants, contribute effectively to the improvement of living conditions. All these aspects of education among rural populations were studied during visits and discussed later.

An interesting description was given

by the French organizer of the seminar of the co-operative principles applied in French primary schools, in order that schoolchildren may acquire a growing sense of responsibility. All educators agree that there is a great gap between primary school education and the day-to-day activities of the adult, with the result that principles learnt at the primary level are quickly forgotten, even by children. This topic led to a very interesting discussion with local personalities on how the co-operative spirit was being introduced into the secondary schools, and also the universities and other educational institutions, and as to how and to what extent this was being done in the countries represented.

## East-West seminar for women

Women representatives from Brazil, British Guinea, Ceylon, Denmark, Egypt, Federal Republic of Germany, Ghana, Greece, Iceland, Iran, Ireland, Japan, Kenya, Malaya, Netherlands, Nigeria, Pakistan, Philippines, Sierra Leone, Spain, United Kingdom, Viet-Nam, and Yugoslavia, met in Athens (Greece) in August 1958 for a seminar organized by the International Alliance of Women. The theme was: The social and political responsibilities of women.

This seminar was made possible with the technical and financial assistance of Unesco under the project for Mutual Appreciation of Eastern and Western Cultural Values. Its purpose was, in the words of the organizers, 'an interchange of experiences among a group of women from East and West, working to encourage women to participate with greater purpose in civic life at the local, national and international level'.

Women's role in the family, the community and the State were all subjects of discussion, and throughout the programme cultural differences between Eastern and Western countries were examined.

Participants included members of parliament, social workers, university



lecturers, teachers, students, journalists and a director of a women's radio programme. The director of the seminar was Mrs. Helen Judd, a lecturer in social administration from the London School of Economics. The groups were led by Dr. Asbrink of Sweden and Mrs. Casinader of Ceylon.

## Seminar on the Relationship between Technical and Vocational Education

With the technical and financial support of ILO and Unesco, the International Federation of Workers Educational Associations held a seminar in the ILO building in Geneva from 6 to 15 October.

This was attended by representatives of adult and workers' educational organizations from 11 different Western European countries. Specialists from the Secretariats of ILO and Unesco also participated. Mr. Per Sandberg, Director of Studies of the Educational Association for Professional Workers in Sweden, directed the seminar.

Discussions centred round the need for including more liberal subjects in vocational training programmes. This need was becoming increasingly felt owing to the great technological changes in agriculture and industry caused by automation and the development of the use of atomic power.

The seminar considered ways in which the State and industry could adjust their educational programmes to present social and economic needs.

## 'Study Abroad' (Vol. X)

The tenth edition of *Study Abroad: International Handbook; Fellowships, Scholarships, Educational Exchange* was published by Unesco in November. This new edition of a publication which has appeared annually since 1948 contains information on over 75,000 individual opportunities for subsidized educational travel in almost all branches of study,

offered by 109 States and non-self-governing territories. It also contains the report on Unesco's sixth annual survey of foreign student enrolments, with statistical information on over 165,000 students enrolled at higher educational institutes in countries other than their own.

*Study Abroad* can be obtained through Unesco Sales Agents, price \$3, 15s. or 900 Fr.fr.

## Recent developments at CREFAL

The academic year 1957-58 was one of progress at CREFAL, Unesco's Regional Fundamental Education Centre for Latin America at Pátzcuaro, Michoacán, Mexico. The work of the centre was reviewed by the Inter-Agency Committee in June 1958, and by the Joint Unesco/OAS Advisory Committee on Fundamental Education in August 1958. Both of these committees expressed their satisfaction with the centre's progress during the last academic year, and commended the centre's achievements with regard to adult literacy and the production of prototype educational materials.

Fifty-eight students of the seventh generation graduated from the centre's regular course on 27 September 1958, bringing the total number of graduates from regular courses to 400 persons from 19 Latin American countries and the United States of America. Of these 400 graduates, 288 are men and 112 are women. Many of them are employed in important posts in fundamental education and related services in their home countries.

Graduates are employed in the following different ways: international service as fundamental education experts in the Andean Indian Programme; the Inter-American Rural Education Centre at Rubio (Venezuela) and other projects in Italy and Somalia; officials in charge of fundamental education and related services in their home countries; staff of national fundamental education

*A CREFAL student preparing street name plates for the village of Santa Ana, near Pátzcuaro. (Photo: Unesco-Eric Schwab.)*



centres and fundamental education projects; production of educational materials; supervisors of schools; teachers in universities and normal schools, etc. In all of these capacities they are exercising an ever-increasing influence on the development of fundamental education in Latin America.

Two short courses for specially selected groups of students were held during 1958; the first on Adult Literacy Methods for 27 students from 15 Latin American countries and Spain, and the second on Local Leadership in Community Development for 20 students from 12 Latin American countries and the United States. The first of these courses was sponsored jointly by Unesco and the OAS; the second by these same two organizations and the United Nations. The future course of adult literacy and community development work in Latin America will be strongly influenced by those who participated.

During 1958 CREFAL intensified its work in adult literacy and materials production. The number of adults enrolled in literacy classes rose from approximately 200 in 1957 to over 400 in 1958.

An integrated set of prototype materials for adult literacy was prepared, tested and distributed to Latin American governments. The materials are of

four types, corresponding to the four stages of the reading process: items designed to stimulate interest in learning to read, primers, first readers and more advanced readers.

For the first stage a film, a filmstrip, a series of posters and two puppet plays were produced. These materials were presented to villages in staggered fashion by a sound unit, so as to get the maximum cumulative effect of their impact. Street signs, place names and the names of public buildings were affixed in each village simultaneously to help in the process of introducing villagers to the new world of letters.

Two new primers were produced for the second stage of the reading programme. One was produced in two versions; the first illustrated with drawings and the second with photographs, to facilitate comparison of the results with the methods of illustration. The second consisted of a series of four booklets of 16 pages each about the life of a typical village family. A series of first readers on different themes related to fundamental education was produced for the third stage of the reading programme, and an informational booklet designed for those villagers who could already read and write was directed to them to encourage their co-operation in the literacy work of the centre. Those



*Audio-visual trainees at CREFAL working under the supervision of the Unesco expert, Richard Kent Jones. (Photo: Unesco-Eric Schwab.)*

who could read were requested to encourage their illiterate friends and relatives to attend literacy classes.

CREFAL also re-stated the relationship between adult and fundamental education and education in general, as follows:

'Fundamental education is a programme of assistance and action, by which the specialization of education and its appropriate methods and techniques are used to interpret and implement the social and economic development of individuals and groups in technologically retarded countries. That is to say that fundamental education, in fact, is adult education specially related to the needs of retarded areas in both advanced and underdeveloped countries. If it is considered that the aim of education is to develop the emotional and mental equipment of individuals and groups, so as to make possible effective social adjustment, and that the aim of adult education is to develop the acquired experience and education of adults and extend their capacity for experience and further

education, so that they may live fully and effectively in their societies, then the relationship between education, adult education and fundamental education becomes clear.'

In addition to classroom work in fundamental education, methods and media of communication, health, home and family life, rural economic development, recreation, social research and the organization and use of small community libraries, the students are required to live for six months in the villages of the centre's zone of influence. They must experience life, as well as read and talk about it. For this purpose they are organized in small teams of three to five persons each, which include members from more than one country and as many specialities as possible. Working under the supervision of the centre's teaching staff, the student teams test and apply the theory and practice previously learned, and assist villagers to organize projects that will help to solve the problems confronting them.

One of the most successful projects of this type has been the experiment with



Supervised Poultry Credit, begun early in 1956. The purpose of this project is to help the villagers to become egg producers (there is an acute shortage of eggs in Mexico), and to show them how their increased earnings from the sale of eggs can be used to improve their homes and farms. The Mexican Bank of Foreign Commerce has financed this project, and CREFAL has provided only technical direction and the services of student field workers.

The number of hens kept has risen from 3,750 in June 1956 to 16,000 in 1958. Egg production has increased from 2,000,000 in June 1957 to 3,800,000 in June 1958. During 1956, 30 families received loans totalling 100,000 pesos to establish themselves as egg producers: by June 1958, 96 families had been granted loans amounting to 650,000 pesos.

Thanks to this project, many low income farmers have been able to establish themselves as egg producers and to amortize their loans completely through the sale of eggs over a total period of 18 months.

The borrowers do not receive cash, but the equipment, supplies, materials and baby chicks necessary to start their enterprise. Then for a period of six months they receive their chicken feed, medicines and inoculations free of cost from CREFAL. After this initial period of six months when their hens begin to lay, they become completely self-supporting.

In addition to learning how to become scientific poultry raisers, the participants in this project have learned to improve the hygienic, aesthetic and functional character of their homes, to improve diet and nutrition, whilst at the same time acquiring the basic principles of budgeting and accounting. Students who observe and participate in these classes learn the methods and techniques of working with rural peoples.

## Arab States Fundamental Education Centre (ASFEC)

The 1958-59 training programme has been revised in the light of the recom-

mendations of the Arab States and Inter-Agency Advisory Committees. These committees met in May 1958 and recommended further adjustment of the centre's programme to the needs of the participating States. The essential elements of this revision are the following: Provision of two parallel regular courses for graduates and undergraduates to start in October 1958, instead of one course limited to graduate students starting in January 1959.

Increase of the number of ASFEC graduates during the next two academic years.

A shorter period of training for the regular courses—14 instead of 18 months for the undergraduate course and 9 instead of 12 for the graduate course.

Provision of short-term courses for persons from various ministries and departments at a higher professional and technical level to be trained in the principles and methods of fundamental education and in the use of educational and communication techniques.

Provision of short specialized courses (such as literacy, health, agriculture, etc.) when requested by the United Nations Specialized Agencies concerned, provided they bear the financial responsibility. ASFEC to contribute accommodation, premises, production facilities, staff members and transportation.

## Museums and radio: 'Openbaar Kunstbezit'

A novel programme of radio broadcasts which has met with considerable success, was launched in the Netherlands in 1956, about the same time as the International Campaign for Museums.

Under the title: 'Our Art Heritage, Foundation for the Teaching of Art by Word and Image, and by Radio' (*Openbaar Kunstbezit, Stichting voor Esthetische Vorming, door middel van de Radio, in Woord en Beeld*), a small group of art historians, artists and enlightened amateurs have founded a non-profit making

organization, the purpose of which is to broadcast weekly talks on art. These talks are not lectures on the history of art but a series of lessons which will enable listeners to acquire a better understanding of works of art.

The organization has a large number of subscribers who pay an annual fee of 9.75 florins (not quite \$3).

Each member is sent a spring-back binder, and at the beginning of each month, four reproductions of works of art from the Dutch Museums, which are to be discussed during the course of the broadcast. Most of these are colour reproductions, the sculptures and prints being reproduced in black and white.

At the end of each monthly cycle of broadcasts, the texts of the commentaries are sent to all subscribers. This enables them to make up an album of some forty reproductions with corresponding texts, every year.

Each subscriber is also sent a free permanent pass to all the museums in the country, and the interest aroused by the broadcasts thus encourages the public to study the original works.

Subscriptions are also used to acquire a number of works by living artists. These works are distributed among the members, by ballot, at the end of each year.

After 18 months of operation there are now 96,000 subscribers.

A number of countries, including Belgium, France, Poland and the United States of America, have shown great interest in this activity and have envisaged the launching of similar programmes. The foundation will be glad to supply further information and to send a copy of the album of reproductions in answer to requests from interested institutions.<sup>1</sup>

## Recent Unesco visual material

### *Major Project for Arid Lands*

*Photo Feature:* No. 6, single sheet, size 62×58 cm., comprising 6 photographs with or without captions:<sup>2</sup> English,

'Man Challenges the Desert'; French, 'Lutte contre le désert'; Spanish, 'Lucha Contra el Desierto'.

*Information Manual:* No. 3, 32 pages, for the use of speakers, teachers, etc., requiring detailed information on the project. The title in English is 'Unesco's Programme for Arid Lands'.

### *Main features of Unesco's Programme in General*

*Photo Poster Set:* 8 posters, size 35×51 cm., with or without captions:<sup>2</sup> English, 'Unesco—Building for the Future'; French, 'Unesco—Bâtir pour l'avenir'; Spanish, 'Unesco—Construir para el Futuro'.

*Illustrated leaflet:* in the same three languages and bearing the same titles as the photo poster set referred to in the preceding paragraph. The leaflet is also available in the following languages: Danish, Dutch, Finnish, German, Italian, Norwegian and Swedish.

## Libraries and fundamental education

*Eastern Nigeria.* Resplendent in grey and maroon enamel, gaily lit with multiple fluorescent lights and designed to withstand tropical sun and storm, a mobile library has begun to carry books to some of the people of Eastern Nigeria. This is the first mobile library in the whole of West Africa to issue books free and direct to the individual.

The library on wheels—the six-wheeled ambassador as it has been called—is the gift of Unesco to Eastern Nigeria. It is being operated under the auspices of the Eastern Region Library Board, the body which is working to

1. Reproduced from *Museum*, Vol. XI, No. 2, Unesco, 1958.
2. Copies of these visual items have also been printed without text in order to permit interested bodies to overprint captions in languages other than English, French and Spanish.



bring public libraries into being in that territory. And it is part of the Unesco Pilot Public Library Project.

At an inauguration ceremony held in Enugu, the capital city, a gathering of distinguished guests, including Dr. N. Azikiwe, the Premier, and other ministers of the government, heard speeches by the chairman of the Library Board, and the regional librarian (Mr. Kalu Okorie) describing the sequence of events which had led to the organization of the mobile service. Mr. S. H. Horrocks, Unesco expert for the project, outlined the purpose of the library—to make books available to the semi-rural areas of the region which have been starved of literature for so long a time.

Mrs. Flora Azikiwe, wife of the Premier, was recorded as the mobile library's first reader. She borrowed books on women's rights and cooking.

The mobile library was made in England. Its 5-ton chassis is equipped with a specially designed body containing a generator, a 16 mm. projector, and the normal library equipment of counter, shelves and cupboards. It will hold about 1,500 books.

The vehicle is now on experimental service in the area around Enugu, which is its base, serving Abakaliki, Afikpo, Oji River, Onitsha and Orlu.

## 'World Survey of Education'

Unesco has just published the English edition of its second *World Survey of Education*. This is a major reference work which appears triennially; the first volume, issued in 1955, dealt with national education systems as a whole, while the 1958 survey is devoted more particularly to primary schooling. Like its predecessor, the new volume contains nearly 200 national chapters, covering every country or territory having a distinct school system. These texts are complete monographs, written in most

cases by the competent authorities of the respective countries. Moreover, the elements making up the national chapters—descriptive text, statistical tables, diagrams, glossaries and bibliography—are constructed according to uniform patterns and consistently applied principles. Thus the text for each country deals with primary education under four main topics: historical; policy and administration; organization; problems and trends. The book therefore provides a basis for comparative study and international discussion.

Although the current volume deals specifically with primary education, the national chapters contain articulation diagrams of the complete school system and the system of educational administration, and also summary statistics for all types and levels of education. For example, the summary tables of over half the countries represented give statistical information on adult education, including primary and literacy education for adults, and many of the texts make specific reference to the provision of primary schooling for people beyond school age.

Besides the descriptions of national education systems, the present *World Survey of Education* contains a considerable amount of generalized material. Thus the first chapter attempts to answer the question: what aggregate figures can be obtained for the school systems of the world, and what broad changes have taken place in education over the period of five years preceding the date of compilation of the book? Another introductory chapter seeks a quantitative answer to the question: what proportion of school-age children now go to primary school, and how has the situation changed over the past 25 years? This is illustrated by numerous tables and diagrams and by a map of the world showing average primary school enrolment ratios from 1950 to 1954.



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